

CBS/Fox Video To Increase Prices Of Front-line Titles

BY TONY SEIDEMAN

NEW YORK In a move that seems certain to spark a wave of price hikes on the cream of rental product, CBS/Fox Video has revealed plans for a \$5-\$15 increase in the suggested list of front-line titles starting in first-quarter 1987.

A specific price point has yet to be chosen, says Len White, president of CBS/Fox's consumer products division, but the increase is certain. According to White, the suggested list will probably be \$89.95 or \$99.95. CBS/Fox has also set in motion a program it says is designed to clear all the excess Beta-format software out of distributor inventories. Through the end of this year, dis-

tributors will be given a chance to exchange 100% of their Beta-format product for an equal value of VHS or Beta titles.

In another development, CBS/Fox plans to lay off its 59 staffers in *(Continued on page 81)*

Swan Song For The 7-Inch Single? Cassingle Called Viable Alternative

BY FRED GOODMAN

NEW YORK In the 7-inch single on its way out? With unit shipments dropping more than 20% during the first six months of 1986 and rackjobbers reporting that it is no longer fea-

sible for many of their accounts to carry the configuration, label executives say the single's days may be numbered.

"If it's round and analog, it's a diminishing configuration," says Russ Buch, senior vice president of mar-

keting development for WEA Distributing. "The industry sales figures tell us a story," he adds, referring to recently released Recording Industry Assn. of America (RIAA) January-June shipment tallies showing singles down 23.5% (Billboard, Nov. 11).

At CBS Records, senior vice president of marketing Paul Smith says the company is "looking at the 7-inch single overall and at alternatives. The racks have come to the conclusion that it is not suitable for them, mostly because of the response time associated with their distribution system to accounts, and especially with country singles. It's hard for them to position lost product in time."

(Continued on page 80)

Labels Praise New Antitheft Package

BY GEOFF MAYFIELD

NEW YORK Shorewood Packaging's antitheft design for compact disk and cassette long boxes could go a long way in the battle against pilferage, according to key label executives.

The innovation, which can also be used in 4- by 12-inch audiocassette

packaging, has piqued the interest of several major labels and is being tested by WEA, CBS, and RCA/Ariola.

The design modification, a rubber-shaped power tab called an "interlock" (Billboard, Nov. 22), secures the CD jewel box or cassette Norelco box an inch from the base of the outer carton. Shorewood ex-

ecutive vice president Floyd Glinert says the construction, for which the patent is pending, will thwart the shoplifter who gains easy access to CD jewel boxes by slashing the bottom of the 6- by 12-inch package.

Glinert cites several selling points for the interlock. He says the device "maximizes the nonpilferability" of *(Continued on page 80)*

Moody Blues Capture Top Video Honors

LOS ANGELES The Moody Blues' "Your Wildest Dreams" won best overall video, and Brian Grant took the prize as top director for the same clip during an awards ceremony Nov. 22 at Billboard's Eighth Annual Video Music Conference here. (For further conference coverage, see page 3).

The awards ceremony was highlighted by a surprise appearance by Beach Boys' star Brian Wilson, who accepted two awards on behalf of the Moody Blues.

The veteran PolyGram act, currently finishing a U.S. tour, rode the award-winning clip for "Your Wildest Dreams" to No. 9 on the Hot 100 singles chart.

Awards-show attendees got an *(Continued on page 77)*



FORCE M.D.'s are under the mistletoe with a very special re-packaged re-release of their remarkable debut album, "LOVE LETTERS" (TB 1003). Includes all the early hits. And, be sure to introduce yourself to the Force's brand new chart climbing 12" smash "I WANNA KNOW YOUR NAME" (TB 890). For more on the **TOMMY BOY** night before Christmas see page 20.

ADVERTISEMENTS



LABAN, Denmark's hottest new export, has landed in the U.S. with their debut LP, **CAUGHT BY SURPRISE** (CR10500). The first single from this Smash LP, "LOVE IN SIBERIA" is breaking fast in N.Y., Miami, L.A. & San Francisco. **LABAN** on Critique Records & Tapes... America's New "Major" Independent Label... proudly distributed by Independent Distribution

Music Business Entering Age Of Computers

NEW YORK The music business is proving to be a leader among industries in the use of computer and information network systems.

According to the recently published book "Start Me Up: The Music Biz Meets The Personal Computer," the industry is approximately five years ahead of most international industries in its use of computers and electronic communication systems. And with 3,500 subscribers, Entertainment Systems International (ESI), a music industry network, has established itself as one of the world's largest systems.

"As far as I know, we're the biggest vertical market network," says Don Singleton, president of ESI. "We're the largest independent user of this technology in the world by *(Continued on page 81)*



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ONE-STOP STILL BUSY WITH BOSS BOY
There is still plenty of Boss business for one-stop, many of which have yet to recover from the frenzied initial release of "Bruce Springsteen & The E Street Band Live/1975-85." They have been dealing primarily in LPs. Earl Page reports. **Page 4.**

KIIS Gets Tough In Los Angeles
Once the distant music leader in L.A., Gannett's KIIS recruits KMEL San Francisco PD Steve Rivers to fight off still competition from Emmis upstart KPWR "Power 106." Kim Freeman has all the details in Vox. **Page 15.**

TOWER TACKLES TORRANCE
After 10 months of construction, Tower Records has opened a glittering 10,000-square-foot store in the highly competitive Torrance area. Chris Morris reports. **Page 40.**

HDTV Video Has 'Million-Dollar Look'
The first high-definition (HDTV) music video has been shot, at a cost of only \$80,000, by director Zbigniew Rybczynski for Cameo's "Candy." Jim Besman details the historic shoot. **Page 53.**

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BY STEVEN DUPLER
LOS ANGELES Despite its failure to blossom into the sell-through business some had hoped for, the future remains bright for music video.

That was the view reflected by members of the opening panel at the Eighth Annual Billboard Video Music Conference here Nov. 20-22. The members of the panel, titled "The State of the Industry: An Overview," said that while they are re-evaluating their expectations of the business, they stand firm behind the premise that music video is not going away.

The panel kicked off the two-day conference, which attracted 260 members of the music and video industries for a series of panels, workshops, and screenings. The conference culminated in a music video awards presentation (see story, page 1).

"The industry had rough going this year," said moderator John O'Donnell, president of Sony Video Software, commenting on the lackluster music videocassette market. "We know it's not realistic to expect music videocassettes to sell like records, but there are a number of reasons to be optimistic about the future of music video sales."

According to O'Donnell, these include the proliferation of stereo TV and hi-fi VCRs and a significant increase in the number of two-VCR families. Other positive points cited by O'Donnell include a growing retail universe, a greater number of releases backed by more advertising, and better marketing techniques and timing of releases with records.

"Simultaneous release of albums and video product will make the industry strong," said O'Donnell.

But Robert Blattner, president of RCA/Columbia Pictures Home Video, said it is difficult to interest many retailers in carrying music video product.

"Music video is a low-margin,

low-volume business that people don't like to be in," he said. "The wholesale prices don't leave much money for the retailer at the end of the day."

We approached this business with unrealistic, high expectations," Blattner continued. "It's a great business for labels and artists, but not necessarily for home video companies. We're becoming more careful about the line between how much we pay for it."

Ken Kragen, manager of Lionel Richie, Kenny Rogers, and others, stressed video's continuing value as

a marketing and promotional tool, while cautioning against unrealistic monetary expectations for the medium. "All forms of video are tools for creating events rather than income," he said. "We view video as a tool to enhance a career."

Producer Andy Friendly, creator of the syndicated "Rock'n'Roll Evening News" program, said that music programming is still viable on television, but needed to be presented with more originality and freshness to hold and increase the audience. "It's become part of the cul-

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Hackford Keynotes Billboard Confab

Early Music-Film Ties Best

BY CHRIS MORRIS

LOS ANGELES Director Taylor Hackford appealed for the sensible use of contemporary music in movies in his keynote address Nov. 21 at the Eighth Annual Billboard Video Music Conference.

Hackford, whose films have featured four songs that reached No. 1 on the Hot 100 singles chart including the Oscar-winning "You, You, Say Me" from "White Nights" and "Up Where We Belong" from "An Officer And A Gentleman," described the escalating cost of soundtrack material and producers' attempts to secure a hit at any cost.

"You start to see [artists'] prices going to \$85,000, \$125,000, \$150,000 for a song," he said. "You can't buy a No. 1 record. You can buy a famous artist, and [you] can sometimes buy a fairly good record."

Hackford labeled this Hollywood trend as the "poisoning the well syndrome."

"What I see happening, which I

think is a little disturbing, are producers going out and trying to buy their way onto the radio," he said. "People with a lot of bucks [are] going out and saying, 'Well, listen, this film may not necessarily need music. The contemporary music to be put in the film may not necessarily fit, but what the hell, let's get a hit song that'll make people come out.'"

"It won't happen. Historically, you can look at songs that were hit songs from films, and the films were flops. Vice-versa, you can have an incredibly successful movie, and they slip in a song, and the hit doesn't happen. You can't fool the audience."

Hackford said the inappropriate use of music "sometimes destroys the whole intent of the film."

Most of Hackford's speech, which was complemented by clips from "The Idolmaker," "An Officer And A Gentleman," and "White Nights," summarized the director's careerlong attempts to integrate contemporary

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Third-Quarter In U.K. Album Sales Increase

Singles Only Configuration To Show Decline

BY PETER JONES

LONDON U.K. record industry shipments for the third quarter ended Sept. 30 show prerecorded cassettes and compact disks surging ahead and LPs holding up well, while singles continued their "gentle downward path," according to the British Phonographic Industry (BPI).

And, says the trade organization, the "prospect for Christmas sales is encouraging."

Just over 12 million LPs were delivered to the trade in the third quarter, a 13% increase over the same period in 1985 (10.7 million), with value up 12% to \$44.6 million. The second-quarter returns showed a 5.8% increase below the total for the second quarter of 1985.

But BPI general manager Peter Scarpino warns that the upturn in LP sales "should not be taken as having any long-term significance. It is simply a reflection of the strength of new release shipments,

buying ahead of TV advertisements and stocking up prior to price increases. Pre-Christmas buying has added to stockholding levels."

He says the same influences have affected the level of cassette shipments but adds: "In this sector

repertoire."

CD deliveries were 1.8 million units in the quarter and, says Scarpino, look to be on target for 7 million units by year's end. Value of sales was \$18.2 million.

Scarpino says that even though the third-quarter picture represents stock building rather than sales, unit deliveries of all long-play items (LP, cassette, CD) were up 52% at 31.4 million units compared with 23.6 million last year, and value was up 35% to \$113.7 million against \$84 million in 1985.

CD deliveries were 7% at 16.2 million units, and 32.5% of these shipments were in the 12-inch format.

U.K. record industry shipments value to the trade have now passed the 400 million unit per annum mark (\$560 million) and, according to BPI, look set to stand at over 420 million (\$588 million) by the end of the year. Total value of all record shipments was \$139.7 million, up 25.6% on last year.

The prospect for Christmas Sales is encouraging.
There has also been a strong underlying growth rate." Cassette deliveries were up 44% to 17.5 million units over 1985 (12.1 million), and sales value is up 35% to \$37.6 million. The average trade price for cassette sets was down 6.4%, compared with the third quarter of 1985. The average trade price for LPs declined 0.8%, says Scarpino. "This could indicate strength in the mid-price and budget areas as compact disk begins to dominate full-price

One-Stop Stores Busy With Boss Box

BY EARL PAIGE

LOS ANGELES There is still boss box fever for one-stop stores, many of which have yet to recover from the frenzied initial release of "Bruce Springsteen & The E Street Band Live/1975-85".

According to a survey of one-stop representatives, the subdistributors were hit hardest by Springsteen orders from large chains fearful their own direct orders would not be sufficient.

At the same time, one-stops' independent store accounts were ordering in unprecedented amounts. "Will-call" orders adding to the frenzy as local stores picked up product directly several times a day in some cases.

In the week following the initial release on Nov. 10, one-stops were dealing mostly in LPs. Records on cassettes were trickling in. Compact disk records are not expected until after Christmas.

Several report "paying the price"

for the Springsteen set, in that fall on other CBS product is "terrible, terrible" in the words of Bruce Ogilvie, president of Atlantic Records Distributors in Santa Ana, Calif.

Meanwhile, the Springsteen pipeline was not yet full in the week following the set's release. Said Bud Libman, buyer of Nova Distributing in suburban Atlanta: "There are still parts of the country where they need the LP. We were shipping 100-piece orders to C.O.D.'s all week, into New Jersey, Maryland, other states."

Some one-stops are still receiving parts of their original orders. "It keeps coming in," says a representative at Vinyl Vendors in Kalamazoo, Mich.

Recalling the initial shipment week, Libman says, "We were selling Camelot and Peaches Entertainment units of 50s, 80s, 100s. We should have held back more for our C.O.D. accounts that depend on us."

Initially fearful they had over-ordered, some one-stops were eager to unload to the big chains until they realized the explosively developing demand.

"We actually made some, too, on order to the nation," says Abey, Ogilvie's. "We stopped when we saw we were cutting our throat and could run short with regular accounts," adds Ogilvie.

Nevertheless, most one-stops claim they attempted to balance what they were servicing to national chains and did in fact service independent accounts adequately. "We shipped what we felt were fair amounts to Musicians and they were happy," says Don Smith, head buyer at Radio Doctors in Milwaukee.

One-stops are ordering again, says Ogilvie. "Of our original 3,000 pieces in CD, the remaining 1,000 came in. We then repeated our original numbers, reordering 3,000 LPs and 2,000 cassettes. I hope it moves."

Several one-stop representatives say they expect volume to continue.

(Continued on page 77)

No Blockbusters in Labels' December Release Plans

BY STEVE GETT

NEW YORK Unlike last year, when Barbra Streisand's "The Broadway Album" was a late-breaking holiday blockbuster for Columbia, 1986 holds no last-minute surprises in terms of new product.

A survey of major labels indicates that A&M, Chrysalis, Columbia, Elektra, EMI America, Geffen, IRS, Island, Manhattan, MCA, Motown, PolyGram, RCA, and Sire have no albums scheduled for December release. Arista, Atlantic, Capitol, and Warner Bros. are releasing new product, but it is mostly limited to soundtracks and compilation sets.

Atlantic has an eight-disc "Atlantic Blues Anthology," documenting the label's long association with blues, due Dec. 8. The package is also being issued in four two-disc sets—piano, guitar, vocal, and Chicago—each carrying a list price of \$10.98. Atlantic's only other December releases are Donna Allen's "Perfect Timing" and the soundtrack of the film "A Man And A Woman—20 Years Later."

Capitol is issuing the soundtrack to Eddie Murphy's upcoming movie, "The Golden Child." Highlighted by Heart vocalist Ann Wilson's debut solo single, "The Best Man In The World," the album also features songs by Ratt, Marlon Jackson, and Merle Morgan.

Little Richard's new Warner Bros. album, "Lifetime Friend," ships Dec. 8. The veteran rock'n'roller is doubtless hoping to capitalize on the success of "Great Gosh-A-Mighty," his midchart hit from the movie "Down And Out In Beverly Hills."

The only other release scheduled for December is Arista's "Z. 100: Greatest Hits Vol. 2," a comedy compilation from New York radio station WBBT, interest in which probably will be limited to local listeners.

Hot product tentatively set for January release includes new albums from Carly Simon, Lou Gramm, Yes, U2, The System, Dave Edmunds, Peter Wolf, Larry Carlton, Waylon Jennings, Deep Purple, Hank Williams Jr., and Kris Kristofferson.

Video Duplicators Eye \$100-Million Mark Sales Increase Spurs New Industry Optimism

BY TONY SEIDEMAN

NEW YORK The pre-recorded home video industry might well hit a new milestone this year, with more than 100 million tapes duplicated, according to some duplicators and retailers—although a less spectacular but still impressive figure of \$1 billion is more likely.

The reason? Sales have soared unexpectedly in recent months after a slower-than-expected first half.

Earlier projections had placed duplication totals for 1986 at about 70 million.

Whatever the final tally, the number of tapes duplicated this year is destined to represent a sizeable gain over last year's total of between 55 million and 60 million units, according to executives at the annual International Tape/Disco Assn. (ITA) Update Seminar, held here Nov. 18.

They said that reorder patterns seem to indicate product is selling through.

"There are very healthy signs. The pipeline is ordering," Dave Cuyler, senior vice president of Bell & Howell/Columbia/Paramount Home Video, said in an interview. "Given the big [Christmas] promotions, it's a good sign that we've gotten any reorders at all."

The disparity between projections and reality is the result of use of different yardsticks. The 80 million figure includes duplication done for major and midsize manufacturers. According to Larry Bennett, president of Fremont Video, a midsize Michigan-based duplicator, that total only accounts for a portion of the business.

Add on the numbers done by low-price specialists, such as Western Merchandising and Goodtimes

Video, along with the unit volume of the adult video industry, could bring the video software industry's total to more than 100 million units in 1986, Bennett said.

Most duplicators agree that the 100 million estimate was high. Cuyler projected a unit volume of between 80 million and 85 million units from major manufacturers.

Even the lower number is something of a surprise to Cuyler and other duplicators. "In late summer, before the big fall and all the surges came, I was thinking 78 million or 79 million was a big year," said Cuyler.

On the manufacturers' side, Nick Santros, president of Vista Home Video, projected 80 million units for the year. He predicted that next year "the video"

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Toucing Reception. RCA/Vic recording artist Samantia Fox celebrates the success of her debut album, "Touch Me," at a party thrown in her honor at the popular Manhattan night spot Stingray's. With Fox are, from left, Peter Stingray, owner of the club; Paul Katz, business vice president, Zomba/Vic; Barry Weiss, vice president of marketing operations, Zomba/Vic; Bob Buzi, president, RCA-U.S.; and Rick Dobbs, executive vice president, RCA-U.S.

Executive Turntable

RECORD COMPANIES. In an effort to restructure its departments, the MCA Music Entertainment Group makes the following appointments: Jeryl Busby as executive vice president of ad/r, MCA Records, and president of black music for the label; Richard Palmese, executive vice president of marketing and promotion, MCA Records; and John Burns, executive vice president, MCA Distributing and Manufacturing. Burns was senior vice president of black music for the label. Palmese continues in his area. Burns was senior vice president of MCA Distributing.

Gary Casson is promoted to senior vice president of business affairs for Elektra/Asylum Records in New York. He was vice president of that area.

Dan Johnson is named senior vice president of corporate development for Word Inc. in Waco, Texas. He was senior vice president of ad/r and marketing in the company's Records/Music Division.

I.R.S. Records appoints Coralie Hummel marketing coordinator for the label in Canada. She was Ontario customer service representative for A&M Records.

Good Records in Philadelphia, Pa., promotes Kate Brockman to East Coast director of marketing and sales. She was in the promotion department.



BUSBY **PALMESE** **BURNS** **CASSON**

DISTRIBUTION/RETAILING. Source Video Distribution Co. in Nashville makes the following appointments: Dennis Phillips as public relations manager; Greg Cook and Terri Hayes, sales managers; Lynn Cimino and Jim Bryan, key account representatives; and Keith Grant, assistant advertising manager.

Gerald Roberts is named director of lease administrations for Trans World Music Corp. He was associate general counsel with T.G.I. Fridays in Dallas.

PRO ADULT/VIDEO. Jim Williams becomes vice president and general manager for Ceteq Gauss in Sun Valley, Calif. He was upped from executive vice president and assistant general manager.

VCA Teletronic in New York appoints Iris Greenberg-Solomon account executive. She served in a similar capacity for Tapepower.

TRADE GROUPS. Richard Karpel is named director of regional activities for the Video Software Dealers Assn. in Cherry Hill, N.J. He was a district supervisor for a chain of video stores in the Chicago area. Holly Russo will be assisting Karpel in addition to serving as VSDA legislative liaison.

RELATED FIELDS. Scott R. Holtzman is promoted to vice president of legal affairs for Columbia Pictures Music Group in Los Angeles. He was assistant general counsel of Columbia Pictures Industries.


Philip Sandhaus is appointed vice president of creative operations/project development for Isolair, David Bowie's management company, in Los Angeles. He was national director of marketing development for Columbia Records.

Regional Artists in Minneapolis, names Henry Neuman project manager. He was management associate with Michael Lipman.

Gerald Bursey is named manager of participation, royalty & investigation for the entertainment division of Lavenoth & Horwath, New York. He was royalty manager for Atlantic Recording Corp.

Jan Mullen joins Rockamerica as manager of client services in New

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T here's a new gun in town...

*we've already emptied one round
of bullets into the Top 200...*

THE SMITHEREENS	<i>Especially For You</i>	66
STRYPER	<i>To Hell With The Devil</i>	39
POISON	<i>Look What The Cat Dragged In</i>	133
LIZZY BORDEN	<i>Menace To Society†</i>	144
STRYPER	<i>The Yellow & Black Attack</i>	185
STRYPER	<i>Soldiers Under Command</i>	182

and we're re-loading:

WEDNESDAY WEEK	<i>What We Had</i>
JULES SHEAR	<i>Demo-itis</i>
DON DIXON	<i>Most Of The Girls Like To Dance</i>
	<i>But Only Some Of The Boys Like To</i>
PETER HAMMILL	<i>And Close As This</i>
FATES WARNING	<i>Awaken The Guardian†</i>
VARIOUS ARTISTS	<i>Enigma Variations 1987</i>

† on Enigma/Metal Blade Records

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ARrest: Music's The Beat

Piracy Problems, CD Update On Agenda

BY GEOFF MAYFIELD

NEW YORK A unified effort by music suppliers and retailers to combat piracy, an update on compact disk technology, and nuts-and-bolts store issues are among the key concerns that will be addressed during the 1987 National Assn. of Record Merchandisers (NARM) convention, set for Feb. 13-17 at the Fontainebleau Hilton resort in Miami Beach.

The focus on illicit product—an outgrowth of NARM's stronger bond with the Recording Industry Assn. of America (RIAA)—was a goal stressed by RIAA president Roy Imber, head of the 70-store Record World chain, during the retailers' advisory committee meeting in San Diego (Billboard, Sept. 27). In his "state of the association" message, Imber will update members on retailers' efforts to help labels curb the spread of illegal product. Since the advisory group meeting, NARM members have donated

\$60,000 to RIAA's antipiracy campaign, according to NARM executive vice president Mickey Granberg.

Granberg says RIAA will present a video at the convention that will be a "tool for educating members about what's going on in the fight against illegal product."

Music industry concerns are again at the heart of the agenda for NARM's 29th annual convention, as reflected in the theme, "Music... The Beat Goes On."

NARM conventions in recent years have addressed issues pertaining to prerecorded video. But with the continued growth of the Video Software Dealers Assn. (VSDA) and its own annual confab, NARM's convention committee preferred to focus on music merchandising, according to Granberg, who is also executive vice president of VSDA.

"Video has its own convention, and NARM should be a music convention," says Granberg. Still, he

adds that video will have a presence, with several major vendors represented among the supplier exhibits.

Here is a partial list of the main events:

- The keynote address by Elliot Goldman, president of RCA/Ariola and a member of RIAA's board of directors.

- A return speaking engagement by Jan Timmer, president of PolyGram International. Timmer will offer an update on developments in CD technology since his remarks at NARM's convention last March in Los Angeles (Billboard, March 22).

- Four concurrent seminars, each to be repeated twice. Topics include security, store computerization, and in-store displays. Also planned is a

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Mexican Copyright Conspiracy?

PEER INTERNATIONAL SUED

BY IRV LICHTMAN

NEW YORK A major Mexican publishing setup has charged Peer International Corp. and dozens of other defendants with copyright infringement, with attempts to destroy it.

In a legal action filed in U.S. federal court here Nov. 10, plaintiffs PHAM and EMMI argue that the defendants have conspired to monopolize the market for Spanish-language and Spanish-originated music in the United States and throughout the world. PHAM and EMMI control some 25,000 Spanish-language and Spanish-originated copyrights.

The suit, which seeks damages and other punitive monies amounting to hundreds of millions of dollars, has its origins in 1989, when Peer, acting

under the Southern Music banner, made mutual copyright exploitation deals with PHAM. The dispute has led to a number of court actions in both Mexico and the U.S.

One of the key points in the action is the fact that Southern also acquired a 49% interest in PHAM at the time, a situation that the plaintiffs claim was used many years later in an illegal effort to be detrimental to their interests.

The suit specifies copyright infringement, civil RICO violations, violation of the Sherman Anti-Trust Act, breach of contract, and wrongful taking of corporate opportunities. Other defendants are Ralph Peer, current head of Peer International; SACM, the Mexican rights organization; and SACM's president, Roberto Torres.

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Christian Label Goes Pop

Reunion Aiming For Crossover

BY EDWARD MORRIS

NASHVILLE The team that engineered Amy Grant's ascent from gospel to pop primacy has released a series of albums aimed at traveling in similar waters.

While crossing over is not uncommon, Grant has done it without eroding her popularity and sales in the contemporary Christian music sector. Mike Blanton and Dan Harrell, through their Reunion label, are shooting for the same broad base for several of their other acts.

Says Blanton of the label's direction: "We're making a transition from focusing on contemporary Christian music to focusing on artists. We're finding a few select artists whom we're convinced enough about their hearts that we don't mind what they sing about.

We're in the business of promoting solid artists as a reuniting force to the youth of America."

The Blanton/Harrell agency, based here, manages Grant, and the two owners are executive producers of her last two albums. Harrell's Reunion Records is co-distributed by Word and A&M.

Grant, who records for Word's Myrrh label, is also distributed by A&M. She hit the pop charts last year with "Find A Way," which peaked at No. 29 on the Hot 100 Singles chart. "Unguarded," the crossover album from which the single was taken, was certified platinum this year. Her duet with Peter Cetera, "The Next Time I Fall," is No. 1 on this week's Hot 100 and recent is in heavy MTV rotation.

Among recent reunion albums (Continued on page 87)

by Paul Grein

PETER CETERA's duet with Amy Grant, "The Next Time I Fall," jumps to No. 1 on this week's Hot 100, just four months after he topped the chart with "The Glory Of Love." Cetera has now landed as many No. 1 hits on his own as he did in 1985 with Chicago. That group reached the top in 1975 with "If You Leave Me Now" and again in 1982 with "Hard To Say I'm Sorry."

Cetera's solo success comes as Chicago is struggling to regain its momentum. The group's "Chicago 18" album peaked three weeks ago at No. 43, and this week dips to No. 53. That's especially disappointing because the group's last album was a smash, climbing to No. 4 in January 1984.

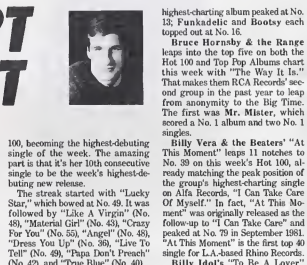
We should note that Cetera's album, "Solitude/Solitaire," has been a bit of disappointment itself—at least for an album that features two No. 1 singles. "Solitude" peaked at No. 23 in August. Of the 16 previous albums in the '80s to produce more than one No. 1, only three reached No. 1 on the Top Pop Albums chart. And all three of those—Blondie's "Autoamerican," Daryl Hall & John Oates' "Private Eyes," and Starship's "Knee Deep In The Hoopla"—cracked the top 10.

A couple of final notes: "The Next Time I Fall" is the second male/female duet to hit No. 1 so far this year, following Pat LaBelle & Michael McDonald's "On My Own." And it's the seventh No. 1 for producer Michael Omartian, following (deep breath) Andy Kim's "Rock Me Gently," Rhythm Heritage's "Theme From S.O.B.," Alan O'Day's "Undercover Angel," Christopher Cross' "Sailing," and "Arthur's Theme." And Cetera's "The Glory Of Love."

MADONNA'S "Open Your Heart" debuts at No. 51 on this week's Hot



Birthday Bash. WNCN New York air personalities Cayula Delloras, left, and Bob Evans, right, get ready to broadcast the station's recent 10th Birthday Concert to its listeners, as vice president and general manager Matthew Hall looks on. The event, which was attended by some 1,500 people, featured performances by the Cleveland Quartet, pianist Ruth Laredo, and violinist Elmer Oliveira.



Cetera-Grant duet jumps to No. 1

Ontario, and Curt Ramkissoon of Trinidad, West Indies.

FAST FACTS: "Bruce Springsteen & The E Street Band Live 1975/1985" holds at No. 1 on the Top Pop Albums chart for the second straight week. It's the third No. 1 album so far this year by an act from New Jersey, following "Whitney Houston" and Bon Jovi's "Slippery When Wet." New Jersey native sons (and daughters) have also dominated the No. 1 so far this year, with Houston, Bon Jovi, and Dionne Warwick all topping the chart.

Cameo's "Word Up!" jumps to No. 10 this week, becoming only the second funk album to crack the top 10 so far in the '80s. It follows Rick James' "Street Songs," James' native sons (and daughters) have also dominated the No. 1 so far this year, with Houston, Bon Jovi, and Dionne Warwick all topping the chart.

highest-charting album peaked at No. 13; Funkadelic and Bootsy each topped out at No. 16.

Bruce Hornsby & the Range leaps into the top five on both the Hot 100 and Top Pop Albums chart this week with "The Way It Is." That makes them RCA Records' second group in the past year to leap from anonymity to the Big Time. The first was Mr. Mister, which scored a No. 1 album and two No. 1 singles.

Billy Vera & the Beaters' "At This Moment" leaps 11 notches to No. 39 on this week's Hot 100, already matching the peak position of the group's highest-charting single on the A&M Records, "I Can Take Care Of Myself." In fact, "At This Moment" was originally released as the follow-up to "I Can Take Care" and peaked at No. 79 in September 1981. "At This Moment" is the first top 40 single for A&M's Rhino Records. Billy Vera's "To Be A Lover" jumps to No. 10 on this week's Hot 100, nearly 20 years after it was first released by Gene Chandler. Chandler's version of the William Bell classic "To Be A Lover" peaked at No. 94 in June 1967.

WE GET LETTERS: Lyle Gaines of Ann Arbor, Mich., notes that Ben E. King's "Stand By Me," which jumps to No. 13 on this week's Hot 100, is only the sixth single in the rock era to crack the top 20 on two separate occasions. The record peaked at No. 4 on its first release in 1961. It follows Bing Crosby's "White Christmas" (No. 7 in 1955, No. 12 in 1961), the Harry Simeone Chorale's "Little Drummer Boy" (No. 13 in 1958, No. 15 in 1969), Chubby Checker's "The Twist" (No. 1 in 1960, No. 1 in 1962), Bobby "Boris" Pickett & the Crypt-Kickers' "Monster Mash" (No. 1 in 1962, No. 10 in 1973), and the Surfaris' "Wipe Out" (No. 2 in 1965, No. 16 in 1969).

And two comments about last week's column. The reference to Aretha Franklin's 14 top 40 hits from her 14 releases from 1967's "I Say A Little Prayer" to 1971's "Spanish Harlem." And Bob O'Brien of WDRB Hartford, Conn., notes that the correct title of Bent Fabric's 1962 hit is "Alec Cal." We had "Fiano Man."

I nnovative.



STANLEY JORDAN

While the critical press confirmed the aptness of its title, Stanley Jordan's Blue Note debut, "Magic Touch," has impressed the industry with sales approaching half a million units. On his new album, Stanley takes songs you think you know, but what you'll hear is just, well, something else. A new dimension. An exciting and different perspective. Because that's what Stanley Jordan is all about.

STANDARDS, VOLUME I. The remarkable new album from Stanley Jordan.

FEATURING

THE SOUND OF SILENCE • SUNNY • GEORGIA ON MY MIND • SEND ONE YOUR LOVE • MOON RIVER • GUITAR MAN • ONE LESS BELL TO ANSWER
BECAUSE • MY FAVORITE THINGS • SILENT NIGHT



BUILDING SUCCESS FROM THE SOUND UP

fact: "Facts Of Love" Is A Hit Single.
"Facts Of Love," featuring vocalist Karyn White,
is the first hit single
from the new album Private Passion.

fact: Private Passion Is Jeff Lorber's
Most Exciting Album Ever.
For his Warner Bros. Records debut album,
Jeff Lorber has achieved a stunning breakthrough.
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Exciting Facts About Jeff Lorber



JEFF LORBER • PRIVATE PASSION • THE NEW ALBUM • INCLUDES THE HIT SINGLE "FACTS OF LOVE" FEATURING KARYN WHITE



Gotham Stations Mount Promo Blitz

Battle For Fall Ratings Heats Up

BY LINDA MOLESKI

NEW YORK Major promotion efforts are under way here as top radio stations battle it out in the midst of the all-important fall Arbitron sweep, which ends Dec. 19. The biggest battle is being fought at top 40, where the recent addition of WQHT has inspired other outlets to beef up their on-air giveaways and advertising campaigns.

"It's very competitive out there, a big dollars are being spent," says Russ King, director of advertising and promotion for WJLI. "We're doing three to four pushes a year, and with new competitors in the marketplace, there may be one flowing around every quarter."

Currently, WJLI is conducting an on-air \$55,000 payoff. Listeners can enter the contest simply by sending in a postcard stating that they listen to the station.

The outlet is also doing an eight-week television campaign to promote its morning crew as well as a major bus and subway advertising program.

Although King won't reveal how much the station is spending on pro-

motions this quarter, he notes that it's "a very healthy figure."

Late WFLA newcomer WQHT is also offering a sizable on-air giveaway—this one in the form of credit, not cash. The Fantasy Charge Card contest entitles one lucky winner to spend up to \$50,000 on the station's charge card within a 24-hour period.

The station also just completed six weeks' worth of 10- and 30-second television spots, which premiered during this season's opening episode of ABC's "Moonlighting." In addition, billboards have hit air with a slogan that refers to the outlet as, "New York's Hot New Music Mix."

"We're at the stage of shaking hands and kissing babies to try and win votes," says Marty Wall, director of marketing for WQHT. "We're just starting to have high visibility."

Although the station is new to the game, it will have a "very competitive marketing and advertising budget," says Wall.

The biggest fall giveaway, however, is WHTZ's Incredible Free Money Birthday Contest, which to-

tails some \$165,000 in giveaways. Spread out over a six-week period, the promotion announces a birthday during certain times of the week, and the first person to call in and prove it's his or her birthday wins a specified amount. Cash prizes run from \$1,000 to \$25,000, with the largest amounts being given away on Thursdays (when diary keepers begin recording the week's listening) at 7:20 a.m.

To back the contest, WHTZ bought television spots on network outlets and independent stations in the metro area. According to promotion coordinator Mary Barnett, the station had considerable success with a similar promotion that ran last spring.

But top 40 is not the only format spending big bucks this fall. Album rock outlet WXRK just concluded its Outrageous Contest, which gave \$25,000 to its grand prize winner. The promotion solicited listeners' ideas on what they would do for \$25,000. There were some 1,000 entries, from which five finalists were chosen and asked to carry out their suggestions (Billboard, Nov. 22).

(Continued on page 15)



Blue Suede Blues. Rock legend Carl Perkins, right, enjoys a chat with WSB Atlanta personality Bobby Harper, center. Perkins was in town for a concert and brought another legend, saxophonist Ace Cannon, along to meet Harper.

Promotions

WARRENTH IN THE WINTER

Soft-rocking KOAQ "Q103FM" Denver cases into winter with clever seasonal campaign called Win A Night In, during which the station will make house calls to winning listeners with everything necessary for a lovely night at home. The entries are handled by letters explaining why contestants deserve the special treatment, and winners will get a catered dinner, a VCR, and two hot video movies delivered to their homes.

Meanwhile, album rocker KTXQ "Q102" Dallas rebrand for winter by presenting the Cityskl Nov. 15-16

at the Dallas City Hall plaza. The event featured a simulated ski slope, which listeners were able to race down for free while testing out various types of ski equipment and getting free instruction.

One morning of the weekend event, conducted by Billy Kidd, was devoted to special classes for Dallas-area Special Olympians. Later, skiers of all levels were invited to compete in the Plymouth Cup race.

In addition, Q102 listeners were asked to register for a ski trip to Steamboat Springs, Colo., a package provided by a local auto dealer and American Airlines.

BY BILL HOLLAND

LAWYERS FOR THE BIDDERS in the RKO properties settlement proceeding with FCC staffers last week to find out if they would consider buyout bids from third-party "outsiders." The conclusion: Yes they would. The FCC will act as a conduit for negotiations, and submission of offers must take place by Dec. 8. The outsiders' bids must be accompanied by proof of citizenship, statement on cross-ownership, multiple ownership of other stations, character qualifications, and proof of ability to operate the station for 90 days after a deal's closing. Deals must not be closed by Jan. 9 to be included in final reports to the commissioners on Jan. 31. Stations not sold will go back into the ongoing hearing on renewal of the RKO-owned properties.

THE MEXICAN Broadcasters Assn.'s offer to the National Assn.

of Broadcasters (NAB) executive committee to hold last month's meeting in Mexico City was accepted. Talk centered on mutual ties and joint drug awareness programs. The NAB committee also met with Mexican President Miguel de la Madrid, who urged the U.S. broadcasters to let their listeners know more about Mexico's efforts to deal with economic troubles caused by the recent drop in oil prices.

THE NAB AND THE FCC appeared before the U.S. Court of Appeals in New York last week in oral argument on a case involving FCC daytime preference for new FM stations. The case was brought by the National Black Media Coalition (NMBMA), which opposes the preference. The NAB filed in support of the FCC preference.

MOTOROLA's most recent AM stereo bulletin is a pull-no-punches, take-no-prisoners broadside. It leads with the recent news that the

Canadian Assn. of Broadcasters had recommended Motorola's C-Quam as the unannounced winner in the AM stereo wars. Some examples: winner in the number of AM stereo stations in the U.S., the number of AM stereo receivers out there in radioland, and new worldwide growth of stereo stations. In all of these categories, the competitive Kahn system got either "none" or "negligible."

THE FCC's broadcast station totals as of Oct. 31 reveal that, once again, there are more than 10,000 radio stations out there. It breaks down to 4,856 AM outlets, 3,936 FM commercial outlets, and 1,254 FM educational outlets, for a total of 10,046.

ONE OF THE FIRST GROUPS to announce a celebration of the Centennial Congress is the D.C. chapter of American Women in Radio and Television, which will be welcoming newly elected members of the 100th Congress Feb. 11 at a reception on Capitol Hill. Local and national figures will appear, along with FCC officials and legal and communications bigwigs.

THE FCC REVIEW BOARD has granted the application of Las Americas Communications Inc. for a new FM station in Newark, N.J., to replace the old WHBI-FM facilities. The decision reversed an earlier decision to deny the license to Conserv Broadcast Group Inc. The board cited a "formalistic legal" policy on the part of Conserv, and called it "corporate legerdemain." Everyone to the dictionaries!



Programmers reveal why they have jumped on certain new releases.

BLACK/URBAN

WBZL Cincinnati PD Brian Castle reports lots of calls on O'Bryan's "Tenderloin" (Capitol). The bulk of the calls, Castle says, appear to be coming from males in their mid-30s. Also pulling big phones is Tina Turner's "Two People" (Capitol), which the PD predicts will become much bigger for WBZL than her last single, "Typical Male." Rose Royce's "Doesn't Have To Be This Way" (Omni/Atlantic) is a mid-tempo track under consideration. And veterans George Benson and the Manhattan 5 have promising offerings that represent a mix of old and new traits to Castle's ear. The PD says Benson's "Shivers" (Warner Bros.) and the Manhattan 5's "Where Did We Go Wrong" (Columbia) should be strong adult records.

COUNTRY

WUBE Cincinnati PD Mike Chapman says Earl Thomas Conley's "Can't Win For Losing You" (RCA) is "a perfect follow-up to his single with Anita Pointer." In the "automatic add" category is Lee Greenwood's "Mornin' Ride" (MCA), according to Chapman, another programmer who finds Greenwood almost incapable of disappointing his station's audience. And "the next big thing," according to Chapman, is Sweetheart Of The Rodeo and their latest single, "Midnight Girl/Sunset Town" (Columbia). "They are the equivalent of the female Every Brothers, and this single is by far their strongest," the PD says.

KIM FREEMAN

...newsline...

SANDUSKY BroadcastTime promotes five of its station executives to vice president posts. They are KWLTV San Diego general manager Tim Hahnke, KLSY Seattle GM Tim Davidson, WKRL Tampa GM Don Hibbs, KNUS/KBPI Denver GM Nick Marnell, and the group's director of programming and personnel, Jeff Sattler.

MICHAEL COLBY is promoted to station manager at new Noble Broadcasting outlet WSSH Boston, a soft adult contemporary outlet. Colby was the station's program manager.

*"... Come on angel, come on darling
Let's exchange the experience..."*

— "RUNNING UP THAT HILL"



KATE BUSH • THE WHOLE STORY

A collection of eleven of her greatest compositions

plus the brand new recording "Experiment IV."

Also features a new vocal performance on "Wuthering Heights."

Produced by Kate Bush

Available on EMI America Cassettes, Records and Compact Discs







"LICENSED TO ILL"
IN THE PAST 4 WEEKS
500,000 COPIES SOLD. WORD!

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ON DEF JAM/COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.

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Def
jam
recordings

ROCK WATCH

A Countdown to Ecstasy
with Oedipus



**NOW ON
THE AIR**

Keeep a close watch on your listeners. They're about to do something extraordinary. They're going to multiply... just as soon as you begin airing the new United Stations Programming Network AOR show, **ROCK WATCH**, starring **OEDIPUS**, the reigning monarch of on-air AOR personalities, and Billboard's 1985 Program Director of the Year.

Every week, **OEDIPUS** will take listeners on a 3-hour trip to the heart of AOR, via R&R's Top 30 tracks. He'll even take them behind the scenes to hear brief, insightful comments directly from the top artists.

It's a show with such phenomenal drawing power it was already cleared by many of the nation's leading AOR stations.

So don't wait another second to reserve this AOR show in your mar-

ket. Call today. And reserve the one program that can count down the top AOR artists... and multiply your listeners... and ensure their undivided attention from now on.

ROCK WATCH is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets. There are 10 commercial minutes per hour, evenly divided between local station and network.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



POP SINGLES—10 Years Ago

1. Tonight's The Night (Gonna Be Alright), Rod Stewart, WARNER BROS.
2. The Rubberband Man, Spinners, AT&T
3. Love So Right, Bee Gees, RSO
4. Muskrat Love, Captain & Tennille, AM
5. You Don't Have To Be A Star (To Be In My Show), Marilyn McCoo & Billy Davis Jr., ABC
6. You Make Me Feel Like Dancing, Leo Sayer, WARNER BROS.
7. More Than A Feeling, Boston, ENC
8. Nadia's Theme (The Young & The Restless), Barry Dr. Vornon & Perry Botkin, AM
9. You Are The Women, Fairfall, AT&T
10. Nights Are Forever Without You, England Dan & John Ford Coley, ABC

POP SINGLES—20 Years Ago

1. Good Vibrations, Beach Boys, CAPITOL
2. Mellow Yellow, Donovan, ENC
3. Winchester Cathedral, New Vaudeville Band, CONCORD
4. Daryl with a Blue Dress On/Good Golly Miss Molly, Mitch Ryder & the Detroit Wheels, NEW VOICE
5. You Keep Me Hangin' On, Supremes, WORTON
6. Born Free, Roger Williams, ABC
7. Stop Stop Stop, Hollies, WARNER
8. Lady Godiva, Peter & Gordon, CAPITOL
9. I'm Ready For Love, Martha & the Vandellas, GORDON
10. That's Life, Frank Sinatra, REMER

TOP ALBUMS—10 Years Ago

1. Songs In The Key Of Life, Stevie Wonder, TAMLA
2. A Night On The Town, Rod Stewart, WARNER
3. Boston, ENC
4. Spirit, Earth, Wind & Fire, COLUMBIA
5. The Song Remains The Same (Soundtrack), Led Zeppelin, SWAN
6. Blue Moves, Elton John, ACA
7. The Pretender, Jackson Brown, AT&T
8. Fly Like An Eagle, Steve Miller Band, CAPITOL
9. A New World Record, Electric Light Orchestra, UNITED ARTISTS
10. Frampton Comes Alive, Peter Frampton, ABC

TOP ALBUMS—20 Years Ago

1. The Monkees, COLUMBIA
2. Dr. Zhivago, Soundtrack, ABC
3. Supremes A Go-Go, WORTON
4. The Sound Of Music (Soundtrack), ABC
5. The Mamas & the Papas, DUNELL
6. What Now My Love, Herb Alpert & the Tijuana Brass, AM
7. Sergio Mendes & Brazil '66, AM
8. Going Places, Herb Alpert & the Tijuana Brass, AM
9. Revolver, Beatles, CAPITOL
10. Lou Rawls Sings, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. Thinkin' Of A Rendezvous, Johnny Duncan, COLUMBIA
2. Never Know Me, Don Williams, ABC
3. Good Woman Blues, Mel Tillis, ACA
4. Lady Miss Clawdy, Mickey Gilley, FLORIAN
5. Hillbilly Heart, Johnny Rodriguez, ABC
6. Sweet Dreams, Emmylou Harris, ABC
7. Take My Breath Away, Margie Smith, WARNER BROS.
8. Baby Boy, Mary Kay Place as Loretta Haggerty, COLUMBIA
9. Fox On The Run, Tom T. Hall, MERCURY
10. Broken Down In Tux Placas, Billy Crystal, Cradock, ABC

SOUL SINGLES—10 Years Ago

1. Dazz, Brick, ABC
2. Car Wash, Rose Royce, ACA
3. Enjoy Yourself, Jacksons, ENC
4. Hot Line, Sylvers, CAPITOL
5. Keep Me Cryin', Al Green, ABC
6. Shake Your Rump To The Funk, Bar Kays, MERCURY
7. Do It To My Mind, Johnny Bristol, AT&T
8. I Kinde Miss You, Manhattan, COLUMBIA
9. Open Sesame, Part 1, Kool & the Gang, AT&T
10. Catfish, Four Tops, ABC

Radio Featured Programming

UNITED STATIONS Radio Network chief Nick Verbitsky has been named by the Radio Network Assn. (RNA) to complete the unprecedented term of chairman left by Dick Brescia. Brescia resigned his CBS post and with it the position as RNA chairman. Verbitsky will serve as chairman for the remainder of the year. Brescia's replacement at CBS, Robert P. Kipperman will be CBS' representative to the board. Election of new officers for calendar 1987 will take place at the Dec. 8 meeting.

Meanwhile, the RNA's monthly report of collective member revenues for October showed a 7% increase over the same month in 1986. Although the pace of revenue increases slowed in September and October, the national overall increase for 1986 continues to be well above the RNA prediction of 14% (Billboard, Nov. 8).

DENNY SOMACH Productions brings out "News That Rocked" for the seventh consecutive year, wrapping up NBC news for 1986. Once again via Rock Radio Entertainment, the two-hour sound collage will review the year's major rock events. "News That Rocked" was the first show produced for NBC's The Source, and this year's installment will focus on the great charity concerts, the new Rock And Roll Hall Of Fame, make-ups, breakups,



On The Money. Eddia Money cashes in on the opportunity to make a guest appearance on Wastwood One's "Lina One" to promote his latest Columbia album, "Can't Hold Back." Pictured with the outcome are, from left, "Lina One" co-host David Perry, producer Mary-Pat Carney, Motley, and Columbia album promotion director Jim McKean.

comebacks, and, of course, the year's hits. Somach himself hosts.

THE "National New Year's Eve Party" will count down the last seconds of the year once again this Dec. 31. This is the eighth consecutive year for the show, broadcast live via satellite. The seven-hour celebration originates from Disneyland at 9 p.m. EST, ushering in the

new year for each time zone. It can be carried for its full length or for a single hour. Roger Carroll hosts the wide variety of musical acts as well as the celebrity interviews and new year's features. "Party" comes on a barter basis with six affiliate and six network minutes available per hour. For more information, call 818-441-1664.

STOCKING STUFFER: JAM Creative Productions, Dallas, is offering a Christmas jingle package on a market-exclusive basis. The package is available as an outright buy and can be previewed by calling 800-JAM-1080.

Superslots. Chicago has a television spot available for AOR FM promotion that is specifically designed for that discounted TV time available Dec. 20-24. Designed to run on a saturation schedule, the market-exclusive offering will be totally customized, with logos and positioning statements. The last order date is Dec. 12 to get this rock'n'roll Christmas image under the tree.

(Continued on page 18)

FOR WEEK ENDING DECEMBER 8, 1986

Billboard HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WEEK ACO	WKS ON CHART	TITLE LABEL & NUMBER (DISTRIBUTING LABEL)	ARTIST
1	2	3	11	THE WAY IT IS RCA 9-3523 1 week at No. One	BRUCE HORNSBY & THE RANGE
2	1	1	10	LOVE WILL CONQUER ALL MOTOWN 1886	LIONEL RICHIE
3	6	7	6	LOVE IS FOREVER J&R 1-45075	BILLY OCEAN
4	4	4	11	HUMAN VIRGIN 2861/ABN	THE HUMAN LEAGUE
5	3	2	11	THE NEXT TIME I FALL WARNER BROS. 7-28597	PETER DETERA WITH AMY GRANT
6	5	5	9	TRUE BLUE SIRE 7-28551 WARNER BROS.	MADONNA
7	9	13	5	FALLING IN LOVE (UH-OH) SIC 34-05421	MIAMI SOUND MACHINE
8	7	6	14	I'LL BE OVER YOU COLUMBIA 38 06200	TOTO
9	8	8	9	EMOTION IN MOTION BETH 7-70477 WARNER BROS.	RIC OCEAK
10	11	15	5	STAY THE NIGHT ELEKTRA 7-49506	BENJAMIN ORR
11	14	27	3	THIS IS THE TIME COLUMBIA 38 06838	BILLY JOEL
12	15	16	6	STAND BY ME ATLANTIC 7-89361	BEN E. KING
13	14	7	7	AMANOIA SIC 34-05276	BOSTON
14	21	4	4	SHAKE YOUR DOWN COLUMBIA 38 06815	GREGORY ABBOTT
15	19	24	4	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 51973	LINDA RONSTADT AND JAMES INGRAM
16	17	20	6	TAKE THIS LOVE ELEKTRA 7-49506	SERGIO MENDES BRASIL '86
17	12	8	14	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
18	10	11	9	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 9-3518	KENNY ROGERS
19	25	37	3	CAUGHT UP IN THE RAPTURE ELEKTRA 7-49511	ANITA BAKER
20	23	23	5	HIP TO BE SQUARE CITYLIFE 4-2058	HUEY LEWIS & THE NEWS
21	24	26	5	FOOLEN PRIDE RCA 9-358	DARTY HALL
22	18	2	2	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	CHICAGO
23	22	17	10	THE LADY IN RED ABN 2949	CHRIS DEBURG
24	15	11	11	CALIFORNIA DREAMIN' CAPTOL 34-10	THE BEACH BOYS
25	29	35	3	STAY FOR WHILLE ABN 2964	AMY GRANT
26	18	12	16	THROWING IT ALL AWAY ATLANTIC 7-89372	GENESIS
27	30	36	3	(FOREVER) LIVE AND DIE VIRGIN 2872/ABN	ORCHESTRAL MANOEUVRES IN THE DARK
28	20	18	20	SWEET LOVE ELEKTRA 69547	ANITA BAKER
29	26	14	14	TRUE COLORS POTENTIAL 31-05347 (SIC)	CYNDI LAUPER
30	37	—	2	TWO PEOPLE CAPTOL 34-44	TINA TURNER
31	34	38	4	I'M FOR REAL SIRE 7-28630	HOWARD HEWETT
32	36	—	2	DON'T GET ME WRONG SIRE 7-28630	THE PRETENDERS
33	27	21	19	STUCK WITH YOU COLUMBIA 38 06119	HUEY LEWIS & THE NEWS
34	NEW	1	1	GRACELAND WARNER BROS. 7-28522	PAUL SIMON
35	NEW	1	1	GOLMINE RCA 9-3523	THE POINTER SISTERS
36	NEW	1	1	VICTORY MERCURY 488 074-7 (POLYGRAM)	KOOL & THE GANG
37	NEW	1	1	WHEN YOU WISH UPON A STAR ARISTA 7-89507 (ELEKTRA)	LINDA RONSTADT
38	35	30	8	LOVING STRANGERS ARISTA 1-9520	CHRISTOPHER CROSS
39	31	22	13	WHEN I THINK OF YOU ABN 2955	JANET JACKSON
40	39	32	25	WORDS GET IN THE WAY SIC 34-05120	MIAMI SOUND MACHINE

Products with the greatest single play gains this week. * Videocass availability. * Recording industry Assn. of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units.

Watch for BILLBOARD SPOTLIGHTS December and January

THE YEAR IN MUSIC & VIDEO #1 AWARDS

BILLBOARD COVERS IT ALL!

FOR WEEK ENDING DECEMBER 8, 1986

ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

	NEW TOTAL ADDS ON
86 REPORTERS	
LIONEL RICHIE KILLERIN GILL WEIN	17 17
JEFFREY OSBORNE IN YOUR EYES 454	13 15
CHICAGO WILL YOU STILL LOVE ME? WARNER BROS.	10 43
LINDA RONSTADT/JAMES INGRAM SOMEWHERE OUT THERE MCA	10 54
GREGORY ABBOTT SHAKE YOUR DOWN COLUMBIA	10 50

Deutsche
Grammophon



HOROWITZ MAKES HISTORY

Deutsche Grammophon
Recordings Nos. 1, 2 and 3!

Vladimir Horowitz is the first artist in history to hold the top three positions on the Billboard Classical Chart with all-new classical recordings. Deutsche Grammophon salutes his landmark achievement and thanks him for proving that the greatest hits don't have to be Greatest Hits.

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard.

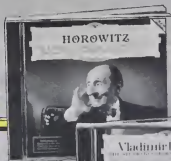
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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	WEEKS ON CHART	TITLE	ARTIST
1	4	HOROWITZ IN MOSCOW DG 419-419 (CD)	★★ NO. 1 ★★
2	14	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	1 week at No. One VLADIMIR HOROWITZ
3	40	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ

COMPACT
disc
DIGITAL AUDIO



Horowitz in Moscow
419 400-1/2 4 GH
The Studio Recordings
419 217-1/2 4 GH
The Last Romantic
419 045-1/2 4 GH

All selections
available on
CD, LP and
cassette.

Deutsche Grammophon:
the No. 1 Classical Label
Distributed by PolyGram Records, Inc.

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Ad Deadline December 23

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OR CONTACT ANY BILLBOARD SALES OFFICE WORLDWIDE

FEATURED PROGRAMMING

(Continued from page 16)

SYNDICOM of Redwood City, Calif., has teamed with Alan Olmstead to offer Olmstead's new Kaleidophonic Jazz for syndication. Olmstead's program is currently on California stations KFMI Eureka and KOZT Mendocino. Initial targets for the program are Sunday morning wake-up slots and upscale demographics. "This is definitely a commercial program, and we're aiming for the people who don't think they like jazz," says Olmstead. "We're programming upbeat tracks and new releases, but we're not afraid to play historic tracks to show the history of jazz."

The new three-hour show is available on tape for cash and plans to walk the line between "educational" and easy-listening jazz programming. Ten minutes per hour are available for local sale. More information is available through Syndicom at 415-366-1781.

STARSTREAM Communications Group, Houston, has new long- and short-form offerings available. "Super Mix Dance Party" is a three-hour hot mix of urban contemporary tracks hosted by WBMX Chicago's afternoon man Marco Spoon. The show owes its inspiration to WBMX's successful "Saturday Night Dance Party."

In the short-form category, "On The Inside" is a daily profile on America's most prominent black men and women. The 59-second feature is hosted by Jane Kennedy Overton and concerns itself more with the aspirations, lifestyles, and backgrounds of its subjects than with gossip. Starstream can be contacted at 713-751-0781.

ON JAN. 2, 1938, Charles Michelson began distributing radio comedies and dramas. He is still going strong and is offering 52 half-hours of the original "Edgar Bergen & Charlie McCarthy Show." The package is available on a cash basis. For more information on it or on a host of other programs from the golden age of radio, you can call Charles Michelson Inc. in Beverly Hills, Calif., at 213-278-4546.

PETER J. LUDWIG

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

Dec. 5, Little Richard, Jerry Lee Lewis, Solid Gold Scrapbook, United Stations, one hour.

Dec. 5, Eric Clapton, Supergrass, ABC Radio Network, two hours.

Dec. 5, Tina Turner, Peter Cetera, Toto, The Great Star-Ship, Barnett/Robbins, one hour.

Dec. 5, Stacy Lattisaw, Star Beat, MJJ Broadcasting, one hour.

Dec. 5, Manfred Mann, the Hollies, the Kinks, etc., Best Of The British Invasion, CBS Radio, three hours.

Dec. 5, Kurtis Blow, Isaac Hayes, Duze Band, Street Beat, Barnett/Robbins, one hour.

Dec. 5, Pretenders, Luvocracy, Rock Of The World, Barnett/Robbins, one hour.

Dec. 5, Alabama, Country Today, MJJ Broadcasting, one hour.

Dec. 5, Jermaine Stewart, Five Star, On The Beat, Barnett/Robbins, one hour.



'86 To 25th On Third. Sergio Mendes and Brasil '86 are on hand to help the Blue Note, New York's legendary Third Street club, celebrate its 25th anniversary. Pictured, clockwise from left, are A&M's Rick Stone, the Wiz' Keith Driver and Thed McCullough; WRKS New York VP/GM Barry Mayo; A&M's Gwen Franklin; Billboard's Terri Rose; A&M's Sue Di Benedetto; Dwayne Alexander, and Carol Cooper; WBSL New York's Pat Prescott; and Mendes.



On The Superspot. Superspots Chicago co-founder Joe Kelly, center, and Burkhardt/Abrams' Lee Abrams, left, give Superspots' new VP/GM Brian Pussileno the business at a production powwow. Pussileno has been on the Superspots since he joined the company in mid-October.



Gift-Box Check. The Save The Children Foundation finds help in 100 unusual gift boxes from station KCBQ San Diego. The station donated box sets for a recent Crystal Gayle concert to National Univ., which, through Ticketron, took donations for the seats. The \$4,000 raised by the university went to the foundation to help earthquake victims in El Salvador. Standing, from left, are the university's Dr. David Chingos, Ticketron's Cathy Frost, and KCBQ GM Charlie Ochs.



Lakeside Reunion. WWKB alumni come together at WWKB Buffalo, N.Y., to celebrate station morning man Danny Neavever's 25th year on "KB." The broadcasters came from all over the U.S. and Canada to join the festivities and on-air time-for-all. Seated, from left, are television's "Price Is Right" announcer Rod Roddy, WNBC New York's Joey Reynolds, WWKB morning man Dan Neavever, WMJZ Detroit's Tom Shannon, and CFNY Toronto's Don Berns. Standing, from left, are CKEY Toronto's Jay Nelson, WWKB VP/GM Jim Meltzer, and Pulse publisher Tom Shovan.



Full-Range Simulcast. WLAV Grand Rapids, Mich., celebrates with Bruce Hornsby & the Range after the station's simulcast of the band's recent concert. Standing, from left, are RCA's Bill Kennedy and Michael Whitenack. WLAV PD Dave Lange, and band members John Molo and Hornsby. Seated, from left, are WLAV air talent Steve Adrech, band member George Marinetti, WLAV MD Ans Hampers, and "Rangers" Peter Harris and Joe Puerta.



Shipped Out. The entire KNIX Phoenix, Ariz., staff gets shipped to San Diego—for a job well-done. As a thank-you for a year's hard work and good ratings, KNIX management sent the staff for a weekend of r&r. One of the jobs well-done was the staff's live satellite broadcast from the 15th-anniversary celebration of Disney World in Orlando, Fla.

Freshman Brings Fresh Approach To L.A.'s KPWR

BY CHRIS MCGOWAN

"WHEN I WAS five years old, I spent my waking hours imitating an announcer, and at night I announced baseball games in my sleep. When I was 13, I had my first writing job for radio, as KPWR Los Angeles promotion director Howard Freshman, who at the age of 29 has been in radio for more than half his life.

PROS IN PROFILE

Such devotion to the airwaves may help explain Freshman's creative contributions to the success of KPWR, which achieved a 6.8 Arbitron rating and the No. 1 spot in the Los Angeles market for the third quarter. KPWR's climb to the top is one of the big radio success stories of recent years, and the station's rise seems due in part to its innova-

Because of early holiday deadlines, several radio playlists were gathered too late to appear on the Power Playlist pages. These stations had their playlists repeated from last week. However, the late stations' lists were included in the compilation of the Hot 100 in this issue. All playlists will be updated next week.

tive and grandiose promotions.

The Brooklyn-born Freshman garnered his first radio work because of his great love of sports. "When I was 13, Jack Benny had an all-sports talk show on WMCA New York, and I used to call in all the time to ask interesting questions, because of all the trivia I knew. Finally, he ended up inviting me down to be on the show one night, and then after that he hired me to write for him, for free. I supplied trivia questions for the show."

At Adelphi College, Freshman was sports director for the college radio station and handled public affairs as well. After school, he joined Sports Media, a friend's company that produced radio commercials. Freshman also promoted soccer teams in the New York area.

In 1982, he decided to move to Los Angeles. "I was at a crossroads," he explains. "I loved L.A. and saw a lot of opportunities here. And I wanted to break away from sports."

He found a job as an ad salesman for KWOP Pomona, then took a position at KMG "Magic 106" Los Angeles (the previous incarnation of KPWR) as a copywriter.

"In early 1983 their promotion person quit, and I went to the general manager to tell him about my background. I got the job, and I've been their promotion director ever since."

Making sure to stay away from "gossip, cliques, and pigeonholing," Freshman kept his head above water

over the next few years while KMGW went through myriad ownership changes, personnel shifts, and format alterations. The station became KPWR "Power 106" on Jan. 11, and the rest is Arbitron history.

"One reason it has done well is that our parent company, Emmis Broadcasting, was smart enough to give everyone here a chance to prove themselves," Freshman says.

"At first our biggest challenge was with people saying that we were, I believe, as urban, CHR, dance, or disco. We took songs from very pop and rock charts, whatever fit our format. And we were the first to play people like Stacey Q and Timex Social Club, a lot of dance acts that other weren't playing."

"Then in our first book we went from 1.9 to 4.4, which was unheard of. The high ratings are due to a large extent to [program director] Jeff Wyatt and [music director] Al Tavel, and we tried to sustain and improve those ratings with our promotions."

"What we try to do with promotions is always to uphold the image of the radio station, to be very careful about what we got involved in—not to let ourselves get pressured into anything just because everyone else is doing it. We try to be different, and to take things one step further."

As an example of "one step further," Freshman cites the Power Charge promotion last spring. One



Howard Freshman is KPWR "Power 106" Los Angeles promotions director.

hundred thousand dollars was given away, but not in any dull fashion. Five hundred listeners each received \$106 and then were invited to Disneyland for a party. The big winner was announced and given only 24 hours to spend \$50,000 with an American Express gold card.

The Powerhouse II promotion, on Oct. 26, was also large-scale: KPWR teamed with Goodyear and Coca-Cola for a spectacular fireworks show (sponsored by Goodyear) on the Queen Mary cruise ship in Long Beach and a concert featuring Nu

Shoor, Stacey Q, the Movies, and others (sponsored by Coca-Cola) aboard the Spruce Goose airplane.

One thousand listeners won tickets for the concert, and 3,500 others purchased tickets. An estimated 100,000 people watched the heavily publicized fireworks display from nearby beaches. The entire event cost over \$100,000 to stage, not counting advertising expenses.

Another imaginative promotion this year was the Rich And Famous Weekend, in which winners lived like royalty for a weekend, with all expenses paid for luxury hotels, private helicopters, caviar—the works.

"That was Jeff Wyatt's idea," comments Freshman. "What is unique about our promotions department is that everybody participates, and suggestions can come from anyone at KPWR."

"I read the papers and read every day," he continues. "To see what people are crazy for. And I doesn't have to be my idea. Each of us brings different experience to the job. I think this participation separates us from other radio stations, where one person puts all the blueprints, credit. Here, we work together well as a team; we're all good friends and hard workers."

The promotions department consists of marketing director Paul Sansone, Freshman, two other full-timers, two part-timers, and a large contingent of interns.

93Q	NEW	WKS	CHART
1	George Strait, <i>Love Your Number 1</i>	1	1
2	Billy Vera & The Beaters, <i>It's My Move</i>	1	2
3	John Cougar Mellencamp, <i>Jack & Jill</i>	1	3
4	John Cougar Mellencamp, <i>Jack & Jill</i>	1	4
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9	John Cougar Mellencamp, <i>Jack & Jill</i>	1	9
10	John Cougar Mellencamp, <i>Jack & Jill</i>	1	10
11	John Cougar Mellencamp, <i>Jack & Jill</i>	1	11
12	John Cougar Mellencamp, <i>Jack & Jill</i>	1	12
13	John Cougar Mellencamp, <i>Jack & Jill</i>	1	13
14	John Cougar Mellencamp, <i>Jack & Jill</i>	1	14
15	John Cougar Mellencamp, <i>Jack & Jill</i>	1	15
16	John Cougar Mellencamp, <i>Jack & Jill</i>	1	16
17	John Cougar Mellencamp, <i>Jack & Jill</i>	1	17
18	John Cougar Mellencamp, <i>Jack & Jill</i>	1	18
19	John Cougar Mellencamp, <i>Jack & Jill</i>	1	19
20	John Cougar Mellencamp, <i>Jack & Jill</i>	1	20

93Q	NEW	WKS	CHART
1	John Cougar Mellencamp, <i>Jack & Jill</i>	1	

Glass Tiger Succeeds Solo Of Canada's Boiler

BY JIM BESSMAN

NEW YORK For a Canadian band still in the midst of its first U.S. tour, Glass Tiger has garnered swift acceptance here. After scoring a hit with "Don't Forget Me (When I'm Gone)," the leadoff single from its debut Manhattan album, "Thin Red Line," the group is climbing the Hot 100 with the follow-up single, "Someday."

"Saxophonist Alan Frey cites 'solid record company involvement' and the band's 'international flavor' as key factors behind Glass Tiger's surprisingly strong U.S. performance thus far.

"There's an awful lot of talent that gets lost in the huge system," says Frey. "Even though people expected us to work with a bigger label in America, we chose Manhattan because it's younger, smaller, and more aggressive."

More Promotion, Outside Activities Kool & the Gang Aim Higher

BY BRIAN CHIN

NEW YORK After scoring a double platinum album with 1984's "Emergency," and having garnered more top 40 hit singles than any other act in the '80s, what do Kool & the Gang want? More, of course.

Says saxophonist/flautist Dennis Thomas, "We've built our success purely on the power and energy of our music. We could be much more renowned with creative promotion. Everything would be much better [including] records and concerts."

With its new Mercury album, "Forever," just out and a major world tour starting in May, Kool & the Gang will indeed be a much more visible entity in the months to come. The group is also gearing up

Bruce Garfield, Manhattan's vice president of a/cr/contemporary music, says the label has nothing but "top-to-bottom enthusiasm" for Glass Tiger. However, he credits Capitol Canada's Dean Cameron and Tim Trombley for initially recognizing the group's potential.

"They felt Glass Tiger had a great deal of promise but needed to further develop its songwriting," says Garfield. "So Dean put them together with the likes of Jim Vorel, Bryan Adams' writing partner, and he produced the album with the sensibility of a songwriter."

Frey, who unlike the other Tigers hails from Scotland, says the group's international songwriting style offers immediate appeal to various worldwide markets. He points to significant chart showings throughout Europe as proof.

"We aren't rewriting musical history by any means," says Frey.

for a number of outside projects. These will be centered on the band's recently completed New Jersey studio, Quiet Sound, where most of "Forever" was recorded, and will involve all the members of the group, tied corporately under New York-based TM Management, according to Robert "Kool" Bell.

For example, Kool & the Gang will begin offering songs not recorded by the group for covers. "We usually end up with some 40 tunes per album, some developed, some not," says Bell. "We'll farm some of those ideas out." Fresh Start Music, overseen by TW's Andy Gould, will begin to place songs with outside artists on the band's behalf.

(Continued on page 31)

"But our melody lines are strong and mature enough to appeal to the English-speaking world. 'Someday' and songs on the album like 'Thin Red Line' and 'I Will Be There' show that we're deep and mature enough to get a big cross-section of listeners instead of just zeroing in on the 15-year-old females."

To this end, Garfield says Manhattan made a "significant investment" by creating a second video to "Don't Forget Me (When I'm Gone)," after one had already been filmed for the Canadian market.

"Steven Reed, our senior vice president of marketing, took a very strong stand because the Canadian video was too cutesy and directed solely toward the youth market,"

hanna made a "significant investment" by creating a second video to "Don't Forget Me (When I'm Gone)," after one had already been filmed for the Canadian market.

"Steven Reed, our senior vice president of marketing, took a very strong stand because the Canadian video was too cutesy and directed solely toward the youth market,"

says Garfield. "It didn't focus enough on the artistic integrity and entertainment aspect of the band."

That one statement was now manifesting itself in a three-month tour with Journey, which Garfield calls "an extra-special strong marketing tool." Meanwhile, the group recently won three Juno Awards in Canada (Billboard, Nov. 22).

By George, Michael Picks A Manager; Stones Roll Solo; Floyds Battle Back

by Steve Gatt

NEW YORK George Michael, the year's most sought-after client, has connected with L.A.-based manager Michael Lippman. Their deal was reportedly wrapped when the former Wham! vocalist—the Tinseltown mapping out career plans, which call for the release of his first solo album next summer. Lippman says he'll be working closely on Michael's affairs with the singer's agent, Rob Kahane.

ROLLING ON: While Mick Jagger is busy recording his second solo album for Columbia, the other Rolling Stones are not gathering moss. Keith Richards, Bill Wyman, and Ron Wood are reportedly cutting solo albums, and even Charlie Watts is playing a series of December club dates here to promote his Columbia album, "The Charlie Watts Orchestra Live At Fulham Town Hall."

Unlike Jagger and Watts, though, it's uncertain whether the other Stones members will be recording for Columbia, since the label's multimillion-dollar contract with the Stones is believed to have only called for group and solo Jagger releases.

Rumors abound that Richards will record his first-ever solo set for Atlantic, though the label has no official comment on the matter. Robert Cray, who is garnering a good deal of attention with his PolyGram album "Strong Persuader," is one of the musicians Richards has reportedly approached to work on his project. The Stones guitarist jammed with Cray at one of his recent dates at New York's Bottom Line.

Meanwhile, back to the Stones: Woody was been laying the groundwork for his next solo release in London. He's been writing with longtime Stones' acquaintance Bobby Womack, who will probably produce the album. It appears they will complete the project before connecting with a label. Stones bassist Wyman is already shopping for a new label deal, having severed his ties with A&M. In addition to the release of a Wyman album, 1987 should also see publication of his book on life with the Stones.

As for Jagger, he's recording in Holland with producer Keith Diamond, having spent a couple of

weeks at New York's Right Track studios. And while the glitz of solo projects suggests that the Stones are ready to call it a day, insiders are still hinting that the band will tour next fall.

STILL TOGETHER: Pink Floyd may not be disbanding after all—not if original members David Gilmour, Nick Mason, and Rick Wright have their way. Responding to "Rogers' recent announcement that he is taking legal steps to prevent the band's name from being used in the future (Billboard, Nov. 29), his former bandmates want it known that they plan to continue working as Pink Floyd."

ON THE REAT

Artist news, touring, signings, venues... for those who need to know

Waters left the group in December 1985, according to Gilmour, Mason, and Wright, who are recording a new album in London with producer Bob Ezrin. With their album scheduled for release in summer 1987, the remaining members say they will "vigorously" fight Waters' legal steps.

"The strength of Pink Floyd always lay in the talents of each of its members," says Gilmour. "Naturally, we will miss Roger's artistic input, but we have every intention of continuing to work together as we have done in the past. We are surprised at recent claims that Roger believes the band to be 'a spent force creatively,' as he had no involvement with our current project. We are very excited by the new material and would prefer to be judged by the public on the strength of the forthcoming album."

SHORT TAKES: Contrary to recent gossip, the Firm has not disbanded, according to manager Phil Carson. Guitarist Jimmy Page and vocalist Paul Rodgers are, however, recording solo albums. The first of Eric Clapton's recent dates at Manhattan's Ritz club saw Keith Richards (that man again) coming on stage for a roaming version of "Cocaine" ... Look for a new Lindsey Buck-

ingham/Richard Dashut-produced Fleetwood Mac album to emerge in early 1987. Buckingham has also been working on a new solo set ... Originally set for a pre-Christmas release, the new Yes album, "Generator," should be out in January or February, with a U.S. tour to follow ... Paul Simon was in excellent form when he played songs from "Graceland" on the Nov. 22 "Saturday Night Live." Simon was also reunited with artist Garfunkel during a comedy skit ... News of this superjam got lost in the live boxed set shuffle, but Bruce Springsteen and Bob Geldof joined Huey Lewis and the News in Paris for a rendition of "Barfootin' " ... The Smiths were forced to cancel their recent anti-nuclear concert at London's Royal Albert Hall after guitar player Johnny Marr was involved in an auto accident. Also on the injury list is Damned guitarist Rostin ...—a three-piece horn section when he fell off a spinning table during the filming of a video for the group's new U.K. single "Anything Is Possible."

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Miami Jann. Don Johnson surprised Bonnie Raitt at her Nov. 15 Miami Motorzoo outdoor concert, when he came on stage to sing "That's No Way To Treat A Lady." Raitt is featured on Johnson's Epic album "Heartbeat." (Photo: Gary Monroe)

FELA & EGYPT 80
Felt Forum, New York
Ticket: \$22-\$50, \$30, \$17.50

MORE THAN TWO YEARS AGO, when the dissident Nigerian pop star Fela Anikulape Kuti was about to embark on his first major U.S. tour, he was arrested on trumped-up charges at the Lagos airport and spent the ensuing 18 months in jail. Given an unconditional pardon last April, Fela is finally making his tour, and based on his Nov. 8 performance here, it was worth waiting for.

Playing a handful of songs over two and a half hours, Fela and his large ensemble—including musicians, singers, and dancers, the group numbered 29—created an entrancing groove, with Fela himself playing keyboards and saxophone.

Fela's brand of African pop, which he calls Afro-beat, is a James Brown-influenced synthesis of traditional African music, funk, and jazz. It's a brassy sound, with the nine-man horn section giving prominence. Fela continues, however, to eschew synthesizers.

The show, complete with exotic dances, compared favorably with Bunny Wailer's superb spectacle at Madison Square Garden this summer. Although he sings in pidgin English, which is difficult to under-

stand, Fela is quite articulate and talked animatedly between songs.

The 48-year-old performer is noted for his strong political convictions, especially his disdain for the Nigerian military. At this concert, however, he was more the engaging crowd-pleaser than the rabble-rouser—although he did insist on playing past the 11 p.m. Forum cutoff time.

KENNY ROGERS
PAUL ANKA
LEE GREENWOOD

Madison Arena, East Rutherford, N.J.
Ticket: \$18.50, \$17.50, \$15.50

LACKING A RECENT HIT and without support acts on the level of last year's Dolly Parton, Mac Davis, and Sawyer Brown, Kenny Rogers' annual pit stop here left quite a few upper sections of the arena vacant. Had he been here, Rogers still might not have reached them, since his one-hour set (plus encores) never really caught its third fire.

Rogers seemed to rush through the opening numbers perfectly, in good voice but with little involvement. "Reuben James" and "Ruby Don't Take Your Love To Town," two early hits that he normally concert high points, were presented without fanfare. While Rogers did hit the mark on "Islands In The Stream" during the encores, this was hardly one of his more memorable performances.

Lee Greenwood was a curious choice for an opening act, since he sounds so much like Rogers and often performs similar ballad material. Though he tried hard, Greenwood lacks the headliner's charisma, and he looked uncomfortable while strolling the stage alone.

Paul Anka, on the other hand, seemed quite at home as he sang such tunes as "Having My Baby" and "She's A Lady," updating the latter to sound like Billy Ocean's "Loverboy." Anka may not have the voice or the material of Rogers and Greenwood, but he more than made up for it in entertainment value—corny as it was.

JIM BESSMAN
(Continued on page 31)



Guitar Man. Richard Thompson performed songs from his latest PolyGram album, "Daring Adventures," during a recent date at Manhattan's Ritz club. (Photo: Chuck Pulin)

TO OUR READERS

Because of the Thanksgiving holiday schedule, we are forced to run last week's Boxscore chart again. We regret any inconvenience this may cause.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LIBRACE & THE ROCKETTES DANCING WATERS & ERIC HARMON	Radio City Music Hall New York, N.Y.	Oct. 16-Nov. 2	\$2,385.83 \$70-\$25/\$22-\$50/\$20	11,560 121,154	Radio City Music Hall Prods.
LIONEL RICHIE SHEILA E.	Maple Leaf Gardens Toronto, Ontario Canada	Nov. 12-14	\$675,876 \$70-\$25/\$20	48,000 (three shows)	Concert Prods. International
KENNY ROGERS T. GRAHAM BROWN	Fox Theatre St. Louis, Mo.	Nov. 14-16	\$465,793 \$70-\$25/\$20	23,325 low seating	Fox Concerts Steve Lethman
DAVID LEE ROTH CHOCOLILLA	Lakeland Civic Center Arena Lakeland, Fla.	Nov. 12-13	\$295,825 \$14-\$20	26,000 low seating	Star Star Prods.
LIONEL RICHIE SHEILA E.	Capital Centre Landover, Md.	Nov. 10	\$276,000 \$17-\$20	15,780 seated	Capital Disc Prods.
STEVE WHIMWOOD LITTLE 42	Madison Square Garden Center New York, N.Y.	Nov. 13	\$276,000 \$17-\$20	15,780 seated	Roe Bonner Enterprises
BILLY JOEL	McNichols Arena Denver, Colo.	Nov. 15	\$264,956 \$17-\$16/\$16.50/\$15.40	15,102 seated	Feyline Presents
JOURNEY GLASS TIGER	Greensboro Coliseum Greensboro, N.C.	Nov. 13	\$242,360 \$16	15,148 seated	Basco Prods.
NEIL YOUNG & CRAZY HORSE	Pacific Amphitheatre Crested Butte, Colo.	Nov. 15	\$232,000 \$20-\$15/\$15	12,891 10,754	Coloradoan Organization
PETER GABRIEL USSAU	Capital Centre Landover, Md.	Nov. 11	\$223,835 \$16	13,556 seated	Capital Disc Prods.
STEVE WHIMWOOD	McNichols Arena Denver, Colo.	Nov. 2	\$212,540 \$17-\$16/\$15.40	15,102 12,044	Feyline Presents
JOURNEY GLASS TIGER	Dyers Auditorium-Chariotte Charlotte, N.C.	Nov. 14	\$199,760 \$16	12,480 seated	Basco Prods.
JOURNEY GLASS TIGER	Carling's Coliseum Lubbock, Texas	Nov. 15	\$184,944 \$16	13,684 seated	Basco Prods.
MARLBORO COUNTRY MUSIC SHOW GEORGE STRAIT MELBA GARGARD	Capital Centre Landover, Md.	Nov. 9	\$182,762 \$14-\$12	13,332 seated	Variety Acts
THE GAK RIDGE BOYS THE ALMOST BROTHERS	Frost River Theatre Chesapeake, Ohio	Nov. 15-16	\$173,534 \$17-\$15	9,814 12,784	Frost River Prods.
STEVE WHIMWOOD	Univ. of Nevada at Las Vegas Las Vegas, Nev.	Oct. 31	\$158,280 \$17-\$16/\$14	18,180 12,000	Feyline Presents
THE LETTERMEN DO EMILIA	Fox Theatre St. Louis, Mo.	Nov. 4-5	\$154,056 \$22-\$16/\$15	36,000 22,612	Fox Concerts Steve Lethman
KENNY ROGERS T. GRAHAM BROWN	Ponca City Center Ponca, Ill.	Nov. 8	\$141,000 \$18-\$16/\$15/\$13	9,821 13,889	North American Tours
38 SPECIAL BAG COMPANY	McNichols Arena Denver, Colo.	Nov. 7	\$141,056 \$15/\$14/\$13/\$12	8,938 12,344	Feyline Presents
THE MONKEES UNION GAP HERMAN'S HERMIT GRASS ROOTS	The Karl St. Louis, Mo.	Nov. 4	\$138,163 \$16-\$10/\$15/\$10	8,728 10,530	Contemporary Prods.
THE MOODY BLUES	McNichols Arena Denver, Colo.	Nov. 14	\$127,540 \$17-\$16/\$15.99	8,243 9,889	Feyline Presents
NEIL YOUNG & CRAZY HORSE	Arena Stage One Tempe, Ariz.	Nov. 14	\$126,530 \$8-\$5	8,214 seated	Evening Star Prods.
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Omelia Court Arena Omaha, Neb.	Nov. 6	\$120,480 \$16-\$10/\$15/\$10	4,265 10,500	North American Tours
THE MONKEES HERMAN'S HERMIT GARY PUCKETT & THE UNION GAP	Univ. of Toledo, Central Hall Toledo, Ohio	Nov. 14	\$124,292 \$16	9,864 seated	Edson Prods.
FREDDIE JACKSON MELISSA MORGAN LEVERT	Commodore Hall Washington, D.C.	Nov. 16	\$122,274 \$18-\$5	6,604 6,490	First Class Dimensions United PACI Concerts William Gargard
CHICAGO	St. Paul Civic Center St. Paul, Minn.	Nov. 15	\$110,338 \$18-\$5	7,831 10,000	Contemporary Presentations
MIDWINTER STAR READY FOR THE WORLD ODDIE F. FRESH ORAM JACOB JONES	San Diego Sports Arena San Diego, Calif.	Nov. 8	\$112,124 \$14	8,116 10,000	Lewin Grey Attractions
THE MOODY BLUES	Lakeland Civic Center Boca Raton, Fla.	Nov. 13	\$111,218 \$16	6,951 5,000	Edi Graham Presents
FREDDIE JACKSON MELISSA MORGAN LEVERT	Metropolitan Auditorium & Theatre Richmond, Va.	Nov. 14	\$105,958 \$25-\$5	6,836 6,000	First Class PACI Concerts William Gargard
THE MOODY BLUES	Arcy Arena San Francisco, Calif.	Nov. 12	\$83,150 \$16-\$5	6,810 5,205	Edi Graham Presents
JIMMY BUTTET & THE CORAL REEFER BAND	West Palm Beach Auditorium West Palm Beach, Fla.	Nov. 13	\$81,481 \$17-\$5	5,785 5,076	Capital Disc Prods.
THE GAK RIDGE BOYS THE ALMOST BROTHERS	Valley Forge Music Fair Dorney, Pa.	Nov. 14	\$80,341 \$15	5,834 5,000	In-house
CHICAGO	Irwin State Center, Hilton Calgary, Alberta Calgary, Alberta	Nov. 14	\$84,425 \$15	6,064 5,000	Contemporary Presentations
NEIL YOUNG & CRAZY HORSE	Frank Erwin Center Austin, Texas	Nov. 9	\$87,729 \$16-\$10/\$15/\$10	7,716 5,700	In-house PACI Concerts
FREDDIE JACKSON MELISSA MORGAN LEVERT	Hempden Coliseum Hempden, Va.	Nov. 15	\$88,704 \$14	6,336 6,000	First Class Partners PACI Concerts
THE MONKEES HERMAN'S HERMIT GARY PUCKETT & THE UNION GAP	Wings Stadium Ann Arbor, Mich.	Nov. 15	\$81,350 \$15	5,462 6,700	Basco Prods.

'Miller Music II' Brews Exposure Compilation Album Boosts New Acts

BY MOIRA MCCORMICK

CHICAGO "Miller Music II," the second promotional compilation album produced by the Miller Music Rock Network and released by RCA, was designed as a marketing item for the Milwaukee-based brewer. However, according to Gary Reynolds, president of Gary M. Reynolds & Associates, the promotion and marketing firm that coordinates Rock Network and Miller Brewers' music programs' the album serves another purpose as well.

"Miller Music II" gives the independent bands featured on it more credibility, because they now have something on a major label," says Reynolds. Unsigned bands have the opportunity to negotiate with RCA, and the label has the right of first refusal on all regional acts sponsored by Rock Network.

So far, RCA has not exercised its option. "The deal was made through RCA's special products division, so a lot of information didn't get across to the a&R people," says Reynolds. "When the bands were signed to the program, they didn't have a deal. Then the Rainmakers hit, and the Del Puegos made some noise, and the a&R department woke up." He says RCA's West Coast office has expressed an interest in the

Seattle-based Rangehoods.

In addition to tracks by the Kansas City-based Rainmakers and Boston's Del Puegos, who record for PolyGram and Slash/Warner Bros. respectively, "Miller Music II" contains cuts by In Pursuit from Nashville, signed to the MTM label, and San Francisco's Dynatones, who record for Rounder. Other regional bands featured include the aforementioned Rangehoods; Austin, Texas' Tail Gator; the Entertainers from Raleigh, N.C.; Birmingham, Ala.'s Telluride; the James Harman Band from Los Angeles; Minneapolis' Metro; Magnum from Allentown, Pa.; Cleveland's Fayweather; Son Seals from Chicago; Peoria, Ill.'s Kool Ray & the Polaroid; Curuso from Detroit; and Shreveport, La.'s "A" Train.

"Miller Music II" is part of the Rock Network's promotional package for each band, which also includes print and radio promotions, advertising, musical equipment from four national contributing sponsors, and such other promotional material as posters, banners, jackets, and T-shirts. While the album is not available commercially, Reynolds says, "It serves our purpose by generating greater awareness" for the bands.

"Radio stations shy away from independent bands," says Reynolds.

"But in conjunction with Miller and RCA, it's working in our favor. Sometimes they'll track the record a week or two in support of our promotion."

According to Rob Sanders, accounts supervisor for Reynolds & Associates, the album has received airplay on album rock and college stations.

"The record is utilized primarily as a merchandising tool for the distributors," says Sanders. "But it is also successful as a piece to develop radio promotions, for both those bands that aren't on a label and those that are." In the Del Puegos' case, Sanders says a number of stations in secondary markets have played the group's cut in conjunction with a promotion, "even if the stations weren't playing the Warner Bros. record"—largely due to the notoriety the Del Puegos received through their Miller television commercial.

"The album is a credibility builder," he says. "It opens doors for independent acts. If a station tracks an album cut by a group they've never played before, it's easier for their label promotion people to come in after that."

Sanders says several major labels in addition to RCA have approached Miller about the possibility of releasing "Miller Music III."

New Group On The Cutting Edge Party Time For Chrysalis

NEW YORK In delivering World Party's debut album "Private Revolution" to Chrysalis, band leader Karl Wallinger (formerly of the Waterboys) has written what label executives are hailing as the start of a new chapter in the company's history.

"A guy like this is the answer to our prayers," says Charly Prevost, Chrysalis vice president of marketing and creative services. "In the late '60s and early '70s, Chrysalis had the image of being a hip little indie label, especially in England with groups like the Specials. Now with our association with Ensign [World Party] and the Waterboys U.K. label, distributed by Chrysalis, we have an artist who helps re-establish our 'cutting edge' credibility, which encourages other new artists to come to us."

Wallinger—who sings and handles guitar, bass, and sampled keyboards on the self-produced "Private Revolution"—left the Waterboys in New York last year, upon completion of a U.S. tour. He says he wanted a "full-time" outlet for his ideas instead of having them "filtered" through other

band contributors.

These ideas include his creative use of video, evidenced by World Party clips for the album's title track and "Ship of Fools." According to Prevost, these videos will play an important part in promoting the group.

"The English company released 'Private Revolution' as the first single and video, but the 'Ship of Fools' video was closer to MTV [style] and the American market," says Prevost. He adds that since "Ship of Fools" clip initially, holding off "Ship of Fools" until the single's commercial push.

Prevost says that World Party's college base is essential, and that the group will be supported by an aggressive press campaign. "It's a press record," says Prevost. "It's not mainstream, but controversial, and we're going to let the Ensign brings us a different kind of artist, needing long-term commitment to artist development."

JIM HESSMAN

Praxis Manages To Succeed With Good Old Rock'n'Roll

BY JEFF TAMARKIN

NEW YORK With this recent chart success of such artists as the Fabulous Thunderbirds, John Fogerty, and John Cougar Mellencamp pointing the way, classic American rock'n'roll is making a commercial comeback. So say Andrew Melon and Jack Emerson of the New York-based Praxis management company which represents Jason & the Scorchers, the Georgia Satellites, and the Sluggers.

"Four or five years ago, a band like Jason & the Scorchers was considered almost avant-garde," says Melon. "Now it's not such an oddity to be a real rock'n'roll band."

Praxis has the Scorchers and the Satellites out touring together through the end of the year. The Scorchers are promoting their new EMI America album, "Still Standing," while the Satellites are supporting their self-titled Elektra debut album, which was a top five album rock radio add during its first three weeks of release.

According to Elektra senior vice president of marketing and promotion Mike Bone, "The success of the Georgia Satellites is about enough to make you think that AOR could get back to the days when it consistently broke new artists. We knew just from listening to the advance tapes that we were going to create a stir with this record, but I had no idea it would come out of the box this strong."

Dan Baird, guitarist/vocalist with

the Satellites, cites the success of the Fabulous Thunderbirds' "Tuff Enuff" album as the turning point in bringing traditional American rock'n'roll back to album rock radio.

"I don't think there's success as a fluke," says Baird. "There's a legitimate change in the wind. Those guys played roadhouses for 12 years, and now it's great to be able to say they've opened up a lot of things."

Scorchers guitarist Warner Hodges sees a more universal shift of emphasis in the music itself. "There's not nearly as much synthesized stuff happening now as there was in the past few years," he says. "The Fogertys and Mellencamps have helped immensely. There was too much [reliance on] machines, and the reason rock'n'roll has always appealed to people was that it was done by people."

Emerson and Melon are adamant that constant touring is essential for their Praxis clients. "What people don't realize about bands like the Scorchers and R.E.M. that are starting to break through on different plateaus from a sales standpoint is that those bands have really gone out and played in the United States," says Emerson. "They all started out in venues playing 200-seat clubs and tried with each new record and tour to graduate to the next plateau."

Adds Melon: "We're continuing at a grass-roots level, knowing that there are still a lot of bands that are willing to go out and work for success."

THE YEAR IN CHARTS AND NUMBER ONE AWARDS

ISSUE DATE:
DECEMBER 27
AD CLOSING:
DECEMBER 2

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THE YEAR IN CHARTS AND NUMBER ONE AWARDS

Cray Wins Big At Blues Awards Hall Of Fame Project Announced

BY ROSE CLAYTON

MEMPHIS Two special events highlighted the seventh annual National Blues Awards Show Nov. 16 at the Memphis Auditorium: the winning of six Handy Awards by Robert Cray and the announcement of a \$1.3 million Blues Hall of Fame to be built on Beale Street by 1989. Cray was named blues entertainer of the year, top blues vocalist, and top contemporary male blues artist for the third consecutive year.

Cray's "False Accusations," written with Dennie Walker and Richard Cousins, won in the blues-song-of-the-year category. "Showdown," written by Cray with Albert Collins and Johnny Copeland for Alligator Records, was picked as the U.S. contemporary blues winner. Best blues

single of the year (U.S. and foreign) was Cray's EP on the Demon/England label that contains "Change of Heart," "I Got Love," "Phone Booth," and "Bad Influence."

"It's so great to be recognized," says Cray. "I didn't know so many

ing blues talent a platform that has been one of the major goals of the National Blues Foundation. The annual awards show recognizes the accomplishments of those who have excelled in their field and attracts key industry figures who are in a position to open doors for the new acts selected to perform there.

Nightengale, the 23-year-old winner of the 1986 contest, won the right to perform on this year's awards show and won a recording session at the Malaco Studio in Jackson, Miss. Subsequently, she was signed to a five-year contract with Malaco Records. More than 400 bands entered the contest.

Inducted into the Blues Hall of Fame were Albert Collins, Leadbelly, Sonny Terry, and Johnny Winter. Singers included were Robert Johnson's "Crossroad Blues," Little Walter's "Juke," and Muddy Waters' "Mannish Boy." Albums that made the Hall of Fame were Albert Collins' "Ice Pickin'," Willie Dixon's "I Am The Blues," and Albert King's "Live Wire Blues Power." "Chicago Blues Show," by Michael Rowe was inducted in the category of literature.

Cited for their contributions to the blues in 1986 were the Toronto Blues Society, blues promoter Thomas J. Radai, blues manager Mike Kappus, and Rounder Records.

Other Handy Awards went to the Chicago Tribune for its Fat In Where It's At campaign; "The Long Night Of Lady Day," a documentary on Billie Holiday, executive produced by Angus Througwater, produced by Len Yemich, and directed by Jone Jeremy; "Crossroads," a feature directed by Walter Hill; and Ward Archer & Associates for blues art posters.

Other Blues Week event was a Blues Conference held at the Crowne Plaza Hotel on Nov. 15.

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Soul To Soul. Millie Jackson recently posed with "Soul Train" host Don Cornelius after performing her hit "Hot! Wild Unrestrained Crazy Love" on the show.

RYTHM & BLUES

by Nelson George

IN THE NOV. 15 ISSUE, a letter appeared in this column from publicist David Lopatin expressing his sadness that a magnificent Atlantic compilation of Esther Phillips' music was issued only after her death. Lopatin's premise was that such a release can be very helpful in reviving both the spirits and the career of the veteran artist spotlighted.

Some readers have suggested to me that Lopatin is living in a fairy-tale world where old careers can be revived by sounds from the past. Well, according to Bob Fisher of Charly Records, something like that has happened to r&b great Hank Ballard.

Fisher writes, "In 1964, Charly licensed 10 albums of the King label masters from the owners, Gusto Records. Among the first batch of releases, issued in the spring of 1985, was 'What You Get When The Getting Gets Good' (CRB 111090), a compilation of Hank Ballard & The Midnighters' greatest hits. In January, the album won an award from Goldmine magazine as the best r&b reissue of 1985. We presented that award to Hank in Los Angeles in March of this year. Since that time, Hank has not ceased to acknowledge the fact that this album's availability boosted his performing career very strongly.

"Our relationship with Hank enters a new phase on Dec. 11 of this year, when Hank & The Midnighters will make their debut outside the U.S. at a special Charly 12th-anniversary gig at London's Hammer-smith Palace, co-promoted with BBC Radio London. The concert will be recorded and filmed by Charly. This kind of scenario is what makes it all worthwhile for a company like Charly, which specializes in back catalog, and should similar situations arise again, I hope we won't hesitate to follow the same course. . . . As David Lopatin infers, there should—where and when possible—be more to this business than a love of the music and the availability of the records."

SHORT STUFF: The "Pee Wee's Dance" man, Jacki Lovell, is back on the scene with the double-sided 12-inch "Say Joe" b/w "My Girl." Vintertainment president Vincent Davis produced and arranged. Davis also produced "No!" by E.Z.E.-Born Free with Chuck Chikell, a humorous rap record. Both Vintertainment 12-inches will be distributed by Elektra. . . . Black-owned Hush Productions is moving into a new direction with the release of saxophonist Najee's debut album, "Najee's Theme," on EMI America. Najee is the first instrumental artist to be managed by the company, which handles Melba Moore and Freddie Jackson. Much of that album as well as two songs on the Ray, Goodman & Brown comeback disk, "Take It To The Limit," were produced by Rahsaan Roland Kirk. . . . Phyllis Hymann's new Philadelphia International single is "Living All Alone." Dexter Wansel produced, and he co-wrote the song with Kenny Gamble and Cynthia Briggs. . . . Rose Royce is back on the comeback trail with "Fresh Cut" on Omni. The band got help from some top-name producers, like Nick Martinelli, on four cuts, Arthur

Baker on two, and Eugene Wilde's producer, Donald Robinson, on one. As a tribute to the band's original mentor, Norman Whitfield, Martinelli produced an updated version of Whitfield's classic Motown composition "Just My Imagination."

Filming of Run-D.M.C.'s new film, "Tougher Than Leather," is two-thirds complete, and word from the set is that things are proceeding smoothly. The action-adventure film, being shot in New York and New Jersey, has been financed by Def Jam's owners, Rick Rubin (who is directing) and Russell Simmons, as well as the group members themselves. The major film companies, who were somewhat cool to the film in script form, are now making serious offers. . . . The heels of the "Raising Hell" album and much national media exposure, including a Rolling Stone cover, they apparently are "Tougher Than Leather" as a potentially big summer movie. . . . In fact, next summer could see three major black music films: "Tougher Than Leather," Spike Lee's "School Daze," and the untitled Tim/Janet Jackson film, which is being written by young black filmmaker Reggie Hudlin. Hudlin, an award-winning independent filmmaker, is helping his brother Warren direct two rap videos for the MCA-affiliated Uptown Enterprises, "Mr. Big Stup" by Heavy D & The Boyz and "Uptown" by the Uptown Crew.

Producer/writer Preston Glass is working with

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Compilations can revive flagging careers

FOR WEEK ENDING DECEMBER 6, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	56 REPORTERS	NEW TOTAL ADDS
MELBA MOORE FALLING CATALIN		25 65
LIONEL RICHIE BALLERINA GIRL MOTOWN		20 20
ROSE ROYCE DOESN'T HAVE TO BE THE WAY OHAM		19 35
AL JARREAU TELL ME WHAT I GOTTA DO WATNIE RECORDS		15 18
FIVE STAR IF I SAY YES RCA		17 18

Radio Most Added is a weekly national compilation of the live records most added to the playlists of the radio stations reporting to Billboard. The week's record most added to the lists of the stations with significant black sales potential based on retail market research at the end of the charting week is designated as the week's top single. The full list of reports is published periodically as an addendum to this chart. If a single is not self-disseminated stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, NY 10036.

RETAIL BREAKOUTS

	125 REPORTERS	NUMBER REPORTING
ARETHA FRANKLIN JIMMY LEE A&M		21 18
THE POINTER SISTERS GOLDMINE RCA		15 15
MIKI HOWARD COME SHARE MY LOVE ATLANTIC		13 13
THE MANHATTANS WHERE DID WE GO WRONG? COLUMBIA		13 13
BEASTIE BOYS IT'S THE NEW STYLE DE FAN		13 13

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HOT BLACK SINGLES™

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WEEK	LAST WEEK	# R&B	# R&B	# R&B	# R&B	TITLE	ARTIST
1	2	3	4	5	6	7	8
1	1	1	1	1	1	TASTY LOVE * ** No. 1 ** JESSE JOHNSON (J. JOHNSON)	FREDDIE JACKSON ARTIST 17524
2	3	13	11	11	11	CRAZY JESSE JOHNSON (J. JOHNSON)	JESSE JOHNSON (FEATURING SLY STONE) ARTIST 17524
3	4	8	10	10	10	GOIN' TO THE BANK CLAMIE B. SMITH (J. SMITH) & GOLDMANN (J. GOLDMANN)	COMMODORES POLYGRAM 28 17524
4	6	9	9	9	9	LOVE YOU DOWN READY FOR THE WORLD (J. SPANOLA) (J. SPANOLA)	READY FOR THE WORLD ARTIST 17524
5	2	10	2	2	2	LOVE WILL CONQUER ALL LIONEL RICHIE (L. RICHIE)	LIONEL RICHIE ARTIST 17524
6	11	17	7	7	7	GIRLFRIEND L. WHITE (L. WHITE) & L. WHITE (L. WHITE)	BOBBY BROWN ARTIST 17524
7	8	15	6	6	6	VICTORY M. BELL (M. BELL) & L. GANDY (L. GANDY)	ROOL & THE GANG MERCURY 28 17524
8	5	7	11	11	11	THINK ABOUT IT L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ONE WAY ARTIST 17524
9	7	12	12	12	12	TALK TO ME L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	CHICO DEBARGE ARTIST 17524
10	12	14	8	8	8	CAUGHT UP IN THE RAPTURE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ALANTA BAKER ARTIST 17524
11	21	25	6	6	6	CONTROL L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JANET JACKSON ARTIST 17524
12	15	21	7	7	7	YOU BE ILIN' L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	RUN D.M.C. ARTIST 17524
13	17	23	7	7	7	HE'S RAMPIN' ME L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ISAC HAYES ARTIST 17524
14	16	19	9	9	9	LET'S GO OUT TONIGHT L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	LEVERT ARTIST 17524
15	24	32	5	5	5	STOP TO LOVE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	LUTHER ANDROSS ARTIST 17524
16	13	13	9	9	9	KISS AWAY THE PAIN L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	PATTI LABELLE ARTIST 17524
17	23	26	7	7	7	LOVE IS FOREVER L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	STACY LATTISAW ARTIST 17524
18	9	4	13	13	13	NAIL IT TO THE WALL L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	BILLY LUTTAS ARTIST 17524
19	27	29	7	7	7	ONCE IN A LIFETIME GROOVE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	NEW EDITION ARTIST 17524
20	20	22	9	9	9	UNFAITHFUL SO MUCH L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	FULL FORCE ARTIST 17524
21	10	10	12	12	12	WILD WILD WEST L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	MILLIE JACKSON ARTIST 17524
22	18	11	17	17	17	SHAKE YOU DOWN L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	GREGORY ABBOTT ARTIST 17524
23	25	27	8	8	8	FACTS OF LOVE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JUST LORBER (FEATURING KARYN WHITE) ARTIST 17524
24	26	30	7	7	7	ONCE BITTEN TWICE SHY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	VESTA WILLIAMS ARTIST 17524
25	22	20	11	11	11	IT'S CHILLIN' L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	KURTIS LOWE ARTIST 17524
26	29	33	8	8	8	AS WE LAY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	SHIRLEY MURDOCK ARTIST 17524
27	14	15	12	12	12	THE HUMAN LEAGUE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	THE HUMAN LEAGUE ARTIST 17524
28	30	38	6	6	6	SEXY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	K. LYMAK ARTIST 17524
29	32	42	5	5	5	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	GRACE JONES ARTIST 17524
30	31	36	7	7	7	TIGHT FIT L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	CHAKA KHAN ARTIST 17524
31	19	6	14	14	14	A LITTLE BIT MORE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	MELBA MOORE & FREDROE JACKSON ARTIST 17524
32	33	45	3	3	3	COME SHARE MY LOVE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	MIKI HOWARD ARTIST 17524
33	45	71	3	3	3	JIMMY LEE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ARETHA FRANKLIN ARTIST 17524
34	39	54	3	3	3	THE NEW STYLE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	BEASTIE BOYS ARTIST 17524
35	37	49	5	5	5	GOLDMINE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	THE POINTER SISTERS ARTIST 17524
36	35	44	6	6	6	SOMEONE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	EL DEBARGE ARTIST 17524
37	41	53	5	5	5	MISUNDERSTANDING L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JAMES O' TRAIN (WILLIAMS) ARTIST 17524
38	40	47	6	6	6	PRECIOUS, PRECIOUS L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	KRYSTAL ARTIST 17524
39	42	54	5	5	5	WHEN YOU LOVE SOMEONE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	MAZE (FEATURING FRANKIE BEVERLY) ARTIST 17524
40	43	68	4	4	4	SHIVER L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	GEORGE BENSON ARTIST 17524
41	28	18	7	7	7	WORD UP L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	CAMEO ARTIST 17524
42	34	37	8	8	8	EVEN WHEN YOU SLEEP L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	THE S.O. BAND ARTIST 17524
43	48	67	4	4	4	BIG FISH L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	THE GAP BAND ARTIST 17524
44	46	62	5	5	5	WHERE DO YOU GO WOND'RING L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	THE MANHATTANS (WITH REGINA BELLE) ARTIST 17524
45	54	66	4	4	4	LET ME WHAT I GOTTA DO L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	AL JARRE AU ARTIST 17524
46	67	2	2	2	2	FALLING L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	MELBA MOORE ARTIST 17524
47	47	57	5	5	5	SUMMERTIME, SUMMERTIME L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	NOCEA ARTIST 17524
48	66	79	3	3	3	C'EST LA VIE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ROBBIE NEVIL ARTIST 17524
49	62	70	3	3	3	I WANNNA KNOW YOUR NAME L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	FORCE M.O.'S ARTIST 17524
50	60	77	4	4	4	SERIOUS L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	DENNA ALLEN ARTIST 17524
51	51	65	5	5	5	OUTSIDE IN THE RAIN L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	GWEN GUTHRIE ARTIST 17524
52	44	31	10	10	10	FOR REAL L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	HOWARD HEN ARTIST 17524
53	50	50	6	6	6	SPLIT PERSONALITY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ITTO ARTIST 17524
54	58	80	3	3	3	HEAT STROKE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JANICE CRISTIE ARTIST 17524
55	74	90	3	3	3	TENDRON L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	O'BRYAN ARTIST 17524
56	38	24	14	14	14	JALOUSIE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	CLUE NOUB ARTIST 17524
57	55	52	9	9	9	YOU'RE MY FIRST, MY LAST, MY EVERYTHING L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	C. SMITH ARTIST 17524
58	73	2	2	2	2	TAKE IT TO THE LIMIT L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	RAY, GOODMAN AND BROWN ARTIST 17524
59	87	2	2	2	2	TWO PEOPLE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	THA TURNER ARTIST 17524
60	69	2	2	2	2	CURIOSITY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ORAN "JUICE" JONES ARTIST 17524
61	80	97	3	3	3	GOOD FRENO L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	GEORGE DUKE ARTIST 17524
62	59	51	10	10	10	GROWING UP L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	PEABO BRYSON ARTIST 17524
63	58	59	5	5	5	LAZY SLO L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	THE TEMPTATIONS ARTIST 17524
64	52	39	18	18	18	IF I WANNNA MAKE LOVE TO YOU L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	BOBBY WOMACK ARTIST 17524
65	86	2	2	2	2	YOU GOT IT ALL L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	THE JETS ARTIST 17524
66	79	83	3	3	3	U-TURN L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JACKSON 5 ARTIST 17524
67	68	2	2	2	2	THE LIMIT L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	OCTAVIA ARTIST 17524
68	72	75	4	4	4	I KNOW YOU LOVE ME L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JENNY BURTON ARTIST 17524
69	81	95	3	3	3	DO YOU WANT IT BAD ENUFF L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	GENERAL KANE ARTIST 17524
70	82	2	2	2	2	CRACK KILLED A POLICE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	B. FATS ARTIST 17524
71	35	16	12	12	12	WHOPPI L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	F. BATS ARTIST 17524
72	84	86	3	3	3	TOO MUCH IS NEVER ENOUGH L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JAMES ARTHUR JOHNSON ARTIST 17524
73	76	76	4	4	4	OLDFRIEND L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	PHYLLIS HYMAN ARTIST 17524
74	33	35	15	15	15	LAST NIGHT I NEEDED SOMEONE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	SHIRLEY JONES ARTIST 17524
75	71	46	12	12	12	WHEELNIGHT L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	LITMOR ARTIST 17524
76	76	65	4	4	4	HOW DO YOU FEEL L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	SYLVESTER ARTIST 17524
77	96	2	2	2	2	SLOW DOWN L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	LOOSE ENDS ARTIST 17524
78	94	2	2	2	2	HOLD ON L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	R.L.'S LATEST ARRIVAL ARTIST 17524
79	95	2	2	2	2	YOU BRING ME UP L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	CAPTAIN SKY ARTIST 17524
80	83	8	8	8	8	STAY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	GLENN JONES ARTIST 17524
81	70	69	6	6	6	DON'T LOOK BACK L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	LYN ROMAN ARTIST 17524
82	85	87	3	3	3	A NIGHT TO REMEMBER L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	KEITH PATRICK ARTIST 17524
83	61	7	7	7	7	DOESN'T HAVE TO BE THIS WAY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ROSE ROICE ARTIST 17524
84	NEW	1	1	1	1	PASSION AND PAIN L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JANICE MCCLAIN ARTIST 17524
85	92	2	2	2	2	BABy DONT GO TOO FAR L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	LUTHER INGRAM ARTIST 17524
86	93	3	3	3	3	THE LOWER L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	EGYPTIAN LOVER ARTIST 17524
87	91	3	3	3	3	PAUL REVERE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	BEASTIE BOYS ARTIST 17524
88	NEW	1	1	1	1	TO BE CONTINUED L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	THE TEMPTATIONS ARTIST 17524
89	NEW	1	1	1	1	ERIC B. IS PRESIDENT L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ERIC B. FEATURING RITAM ARTIST 17524
90	NEW	1	1	1	1	CHOCOLATE LOVER L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	DONNELL PITMAN ARTIST 17524
91	56	48	8	8	8	NEVER FELT SO GOOD L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JAMES INGRAM ARTIST 17524
92	65	63	8	8	8	FLAME OF LOVE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ORAN "JUICE" JONES ARTIST 17524
93	NEW	1	1	1	1	YOU GOT THE LOVE L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	SOURCE FEATURING CANTON STATION ARTIST 17524
94	75	56	21	21	21	JUMPIN' JACK FLASH L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ARETHA FRANKLIN ARTIST 17524
95	97	2	2	2	2	DOWN AND COUNTING L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	CLAUDIA BARRY ARTIST 17524
96	94	34	11	11	11	CRAVITY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	JAMES BROWN ARTIST 17524
97	64	41	12	12	12	ANYWAY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	STAR 5 ARTIST 17524
98	54	43	18	18	18	DOESN'T HAVE TO BE THIS WAY L. GANDY (L. GANDY) & L. GANDY (L. GANDY)	ROSE ROICE ARTIST 17524

RHYTHM & BLUES

(Continued from page 25)

Lionel Job on Starpoint's next Elektra album ... I'll be interesting to see how black audiences respond to Chubby Checker's Profile single "Read You Like A Book" ... Quo Storm stations should give Tanin Maria's "The Lady From Brazil" on Manhattan a listen. There are several cuts that would blend beautifully into any mellow, adult format. These songs, "Just Get Up," "All Gone Love," and the title track, were produced by George Duke. "All Gone Love" has a sax solo by George Howard ... Another Third World worthy of statewide attention is Leroy Sib-

bles. His "Mean While" album on Atco Records contains pointedly political songs like "South Africa," "Heads Of Government," and "Mr. Palmer (Informant)." That this album is on a Toronto-based label suggests just how much of a reggae hotbed that Canadian city has become. Atco can be reached at 624 King St. W., Toronto, Ontario M5V 1M7.

The first Christmas record of the year comes from the lips of soul vet William Bell on an Atlanta-based Widelabel. The A side is "Every Day Will Be Like A Holiday," an old Stax tune Bell wrote with Booker

T. Jones. On the flip is "Please Come Home For Christmas," which is an old Charles Brown tune ... Producer/writer John Barnes, who spent much of this year working with Lionel Richie and on Michael Jackson's upcoming album, is a busy man. He is currently working on albums with Manhattan Transfer, Randy Jackson, Jackie Jackson, and the Boyz Next Door for Jermaine Jackson's MCA-distributed World Records. Barnes' wife, Marva King, is the female vocalist on Richie's "Love Will Conquer All."

NATIONAL BLUES AWARDS

(Continued from page 25)

attracted close to 100 supporters to exchange ideas on fund-raising, grant writing, marketing, promotion, festival organization, and networking to strengthen tour support and radio airplay for the blues. Conference coordinator Cato Walker said he was enthused by the second year's attendance because the conference attracted people from diverse backgrounds.

Among the professionals who participated in the conference were BM1's Roger Sovine and Harry Warner, Connie Bradley and Tom Long of ASCAP, Living Blues editors Jim and Amy O'Neill, Dr. Bill

Ferris of the Univ. of Mississippi's Center for Southern Culture, and David Evans, professor of ethnomusicology at Memphis State Univ.

Joe Savarin, president of the National Blues Foundation, challenged the participants to act now and affiliate with the newly formed Blues Advisory Council to capitalize on and receive the benefits from the high visibility of the blues in the marketplace. He said that blues themes are frequently used in print advertising, radio and television commercials, videos, and film.

FOR WEEK ENDING DECEMBER 6, 1986

Billboard.

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE
1	2	3	4	5	6
1	3	4	5	FREDDIE JACKSON (MCA/STI 12405 (S 95))	JUST LIKE THE FIRST TIME
2	1	2	7	LUTHER VANDROSS (A&M 40414)	GIVE ME THE REASON
3	2	1	11	CAMEO ANDERSON (RCA 930-303) POLYGRAM	WORD UP
4	4	3	35	ANITA BAKER (ELEKTRA 60446 (S 95) (C2))	RAPTURE
5	5	5	10	GREGORY ABBOTT (COLUMBIA BPC 40437)	SHAKE YOU DOWN
6	7	6	13	LIONEL RICHIE (MCA/STI 6158 (M 95) (C2))	DANCING ON THE CEILING
7	6	7	20	THE TEMPTATIONS (CORNY 4207 GL MOTOWN (S 95))	TO BE CONTINUED
8	9	—	2	BEASTIE BOYS (DEF JAM 60248) COLUMBIA	LICENSE TO ILL
9	8	8	26	RUN D.M.C. (A&M 1237 (S 96) (C2))	RAISING HELL
10	9	9	41	JANET JACKSON (A&M SP 5105 (S 96) (C2))	CONTROL
11	10	10	9	TINA TURNER (CAPITOL PA 5125 (S 96) (C2))	BREAK EVERY RULE
12	22	4	4	ARETHA FRANKLIN (A&M AL 0442 (S 96))	ARETHA
13	14	17	15	MELBA MOORE (CAPITOL ST 12471 (S 96))	A LOT OF LOVE
14	11	11	18	ORAN "JUICE" JONES (DEF JAM COLUMBIA BPC 40236) COLUMBIA	JUICE
15	12	13	11	ASHFORD & SIMPSON (CAPITOL ST 12469 (S 96))	REAL LOVE
16	13	12	16	LEVERT ATLANTIC 16469 (S 96)	BLOODLINE
17	17	19	7	JESSE JOHNSON (A&M SP 5122 (S 96))	SHOCKADELICA
18	16	17	7	KURTIS BLOW (MERCURY 830 215 1 M 3 POLYGRAM)	KNOCKING BLOW
19	25	33	4	COMMODORES (POLYDOR 331 334 1 POLYGRAM)	UNITED
20	15	16	13	PHYLIS HYMAN (PFR: MANHATTAN ST 13022) MANHATTAN (S 96)	LIVING ALL ALONE
21	18	20	29	BILLY OCEAN (A&M A&M 5104 (S 96) (C2))	LOVE ZONE
22	23	37	4	MILLIE JACKSON (J&M 103 6610 4 (RCA) (S 96))	AN IMITATION OF LOVE
23	58	—	2	READY FOR THE WORLD (MCA 5429 (S 96))	LONG TIME COMING
24	NEW	1	1	KOOL & THE GANG (MERCURY 830 215 1 M 3 POLYGRAM)	FOREVER
25	21	15	11	MAZE FEATURING FRANKIE BEVERLY (CAPITOL 51045 2 (S 96))	LIVE IN LOS ANGELES
26	20	21	29	WHOGINS (J&M A&M 5104 (S 96) (C2))	BACK IN BLACK
27	19	14	12	HOWARD HEWITT (ELEKTRA 60467 (S 96))	I COMMIT TO LOVE
28	38	29	8	THE HUMAN LEAGUE (VERMILION SP 5120 (S 96) (C2))	CRASH
29	27	25	13	KENNY G. JIMMY AL 1847 (S 96) (C2))	DUOTONES
30	30	34	8	BOBBY JIMMY AL & THE CRITTERS (MCA/STI 6158 (M 95) (C2))	ROACHES IN THE BEGINNING
31	37	48	4	ONE WAY (MCA 50739 (S 96))	ONE WAY XI
32	24	24	8	WHISTLE SELECT SEL 21645 (S 96)	WHISTLE
33	28	28	29	PATTI LABELLE (MCA 5172 (S 96) (C2))	WINNER IN YOU
34	56	—	2	BOBBY BROWN (MCA 5027 (S 96))	KING OF STATE
35	32	27	12	GEORGE BENSON (WARNER BROS. 2547 (S 96))	WHILE THE CITY SLEEPS ...
36	31	31	7	LOOSE ENDS (MCA 5145 (S 96))	THE ZAGORA
37	35	40	6	CHICO DEBARGE (MOTOWN 62146 (S 96))	CHICO DEBARGE
38	43	52	18	SHIRLEY MURDOCK (ELEKTRA 74044 (S 96))	SHIRLEY MURDOCK

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE
39	37	39	17	FULL FUDGE (COLUMBIA BPC 40395)	FULL FORCE GET BUSY ONE TIME
40	29	23	19	UFTO SELECT SEL 214 (S 96) (S 96)	SKEEZE PLEEZE
41	47	41	22	CLARENCE CLARENCE (CHRYSLER 1003 (S 96))	OR... C.C.
42	36	36	8	STACY LATTISAW (MCA/STI 6158 (M 95) (C2))	TAK ME ALL THE WAY
43	53	—	2	ISAAC HAYES (COLUMBIA BPC 40316)	U-TURN
44	26	26	52	LISA LISA & CULT JAM WITH FULL FORCE (COLUMBIA BPC 40316)	LISA LISA & CULT JAM WITH FULL FORCE
45	NEW	1	1	KLYMAXX (MCA 5032 (S 96))	KLYMAXX
46	52	58	4	JEFF LORBER (WARNER BROS. 25492 (S 96))	PRIVATE PASSION
47	44	43	4	AL JARRAU (WARNER BROS. 25477 (S 96) (C2))	IS FOR LOVER
48	34	30	19	SHIRLEY JONES (PFR: MANHATTAN ST 51023) MANHATTAN (S 96)	ALWAYS IN THE MOOD
49	39	49	4	FATT BURGERS (GOLDEN BOP (OPTIMUM 2001) OPTIMUM (S 96) (C2))	ONE OF A KIND
50	42	42	12	FIVE STAR (MCA AL 1595 (S 96))	SLIK & STEEL
51	NEW	1	1	THE POINTER SISTERS (MCA 5039 1 (S 96))	HOT TOGETHER
52	56	54	3	BOB JAMES (WARNER BROS. 25495 (S 96) (C2))	OBSESSION
53	46	55	4	GENERAL KANE (CORNY 6214 GL MOTOWN (S 96))	IN FULL CHILL
54	40	32	23	JEFFREY OSBORNE (A&M SP 5103 (S 96) (C2))	EMOTIONAL
55	41	35	27	MONIGHT STAR (J&M 103 6610 4 (RCA) (S 96))	HEADLINES
56	50	51	23	BOB JAMES/OJIVIS SANBORN (WARNER BROS. 25390 (S 96) (C2))	DOUBLE VISION
57	51	56	16	EL DEBARGE (CORNY 6141 (GL MOTOWN (S 96) (C2))	EL DEBARGE
58	45	45	6	PEABO BRYSON (ELEKTRA 60484 (S 96))	QUIET STORM
59	59	59	19	BOOGIE BOYS (CAPITOL 12468 (S 96))	SURVIVAL OF THE FRESHEST
60	65	71	3	VESTA VESTA (A&M SP 5116 (S 96))	VESTA
61	48	38	19	JANE CARRIE (GPM 95492 ATLANTIC (S 96))	CLOSER THAN CLOSE
62	57	62	43	MELISA MORGAN (CAPITOL ST 12434 (S 96))	DO ME BABY
63	55	57	20	PIECES OF A DREAM (MANHATTAN ST 51023 (S 96))	JOYRIDE
64	48	70	3	MILES OAVIS (WARNER BROS. 25490 (S 96) (C2))	TUTU
65	NEW	1	1	TIMEEX SOCIAL CLUB (DANFAY 9645 FANCLAY (S 96))	VICIOUS ROMORS
66	69	46	7	JAMES BROWN (SCOTTY BROS. 743890 (C2))	GRAVITY
67	73	60	11	R.J.'S LATEST ARRIVAL (MANHATTAN ST 51037 (S 96))	HOLD ON
68	61	47	76	RENE & ANGELA (MERCURY 624607 341 POLYGRAM (C2))	STREET CALLED DESIRE
69	54	44	13	GWEN GUETHWA (MERCURY 624607 341 POLYGRAM (C2))	GOOD TO GO LOVER
70	70	63	15	CHAKA KHAN (WARNER BROS. 25425 (S 96) (C2))	GESTNY
71	60	50	58	WHITNEY HOUSTON (A&M A&M 5104 (S 96) (C2))	WHITNEY HOUSTON
72	64	54	12	JAMES INGRAM (WEST-WARNER BROS. 125424-WARNER BROS. (S 96))	NEVER FELT SO GOOD
73	74	—	6	JAMES (D-TRAIN) WILLIAMS (COLUMBIA BPC 40445)	MIRACLES OF THE HEART
74	62	69	9	BEAU WILLIAMS (CAPITOL ST 12446 (S 96))	NO MORE TEARS
75	72	66	30	THE S.O.S. BAND (MCA/STI 60279 (S 96) (C2))	SANOS OF TIME

Albums with the greatest sales this week. (C2) Compact disc available. * Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. * CBS Records and PolyGram Records do not issue a suggested list price for its products.

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YOU BETTER WATCH OUT

YOU BETTER NOT CRY, YOU BETTER NOT POUT, WE'RE TELLING YOU WHY . . .



FORCE M.D.'S "LOVE LETTERS"
 INCLUDES: "TEARS," "LET ME LOVE YOU," "ITCHIN' FOR A SCRATCH," AND "FORGIVE ME GIRL."



AFRIKA BAMBAATAA & SOULSONIC FORCE "PLANET ROCK: THE ALBUM"
 INCLUDES: "PLANET ROCK," "LOOKING FOR THE PERFECT BEAT," "RENEGADES OF FUNK," AND "FRANTIC SITUATION."



STETSASONIC "ON FIRE"
 THE BADDEST B-BOYS FROM BROOKLYN.



AFRIKA BAMBAATAA & FAMILY "BEWARE THE FUNK IS EVERYWHERE"
 INCLUDES: "KICK OUT THE JAMS," "WHAT TIME IS IT," "ROCK AMERICA," AND "FUNK JAM PARTY."



TOMMY BOY'S GREATEST HITS
 FEATURING: FORCE M.D.'S, AFRIKA BAMBAATAA & SOULSONIC FORCE, PLANET PATROL, JONZUN CREW, AND MANY MORE.



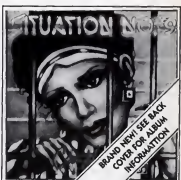
FORCE M.D.'S "CHILLIN'"
 INCLUDES: "TENDER LOVE," "HERE I GO AGAIN," "FORCE M.D.'S MEET THE FAT BOYS," AND "ONE PLUS ONE."



TKA "COME GET MY LOVE"
 THE GROUP THAT BROUGHT YOU "ONE WAY LOVE."



FORCE M.D.'S "WALKING ON AIR" B/W "I WANNA KNOW YOUR NAME"



CLUB NOUVEAU "SITUATION" #9
 FROM THE WARNER BROTHERS ALBUM "LIFE, LOVE, AND PAIN"



TOMMY BOY IS COMING TO TOWN.

TO DANCE/TO DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE (LABEL & NUMBER DUTY/PLAYING LABEL)	ARTIST
				★ ★ No. 1 ★ ★	
1	4	6	7	BRAND NEW LOVER EPIC 0-10706	◆ DEAD OR ALIVE
2	2	5	9	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
3	1	2	9	I CAN'T TURN AROUND (REMIX) MCA 5302 1 RD	J.M. SILK
4	9	17	4	MUSQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
5	8	14	5	EVERYBODY HAVE FUN TONIGHT (REMIX) GEMINI 0-2055 1 WARNER BROS.	◆ WANG CHUNG
6	5	8	6	MORE THAN PHYSICAL (REMIX) LONDON 888 080 1 POLYGRAM	◆ BANANARAMA
7	15	37	3	CONTROL (REMIX) A&M SP 12209	◆ JANET JACKSON
8	3	1	10	DON'T LEAVE ME THIS WAY MCA 23645	◆ THE COMMUNARDS
9	10	12	6	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
10	13	18	4	EVERY LOVER'S SIGN (REMIX) A&M SP 12209	THE LOVER SPEAKS
11	16	21	4	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) (MCA 5302 1 RD)	◆ NEW ORDER
12	14	19	7	TALK TO ME (REMIX) MOTOWN 456740	◆ CHICO DEBARGE
13	6	10	7	TRUE BLUE (REMIX) SPC 0-205 23 WARNER BROS.	◆ MADONNA
14	22	29	4	MISUNDERSTANDING (REMIX) COLUMBIA 4A 05567	JAMES (O TRAIN) WILLIAMS
15	20	22	7	SET ME FREE (REMIX) CAPITOL V 15372	◆ JAKI GRAHAM
16	23	35	4	GOLDMINE (REMIX)/SEXUAL POWER (MCA 5302 1 RD)	THE POINTER SISTERS
17	18	25	6	SACRIFICE (REMIX) ATLANTIC 0-86770	CYNDI PHILLIPS
18	31	—	2	SOMEONE LIKE YOU NEGATIVE, WARNER BROS. 0-20548; WARNER BROS.	SYLVESTER
19	7	10	9	SOMEBODY (REMIX)/THE REG. RED GROOVY ATLANTIC 0-86771	BRILLIANT
20	25	33	5	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 4A 05565	FULL FORCE
21	30	—	2	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23652	NEW EDITION
22	24	28	5	HUNT YOU DOWN (REMIX) SELECT FMS 42275	THE SHAKES
23	27	39	4	TOO MUCH OR NOTHING (REMIX) MCA 23663-MCA	◆ GENERAL PUBLIC
24	19	20	6	CRY FOR LOVE (REMIX) A&M SP 12203	◆ IGGY POP
25	34	46	3	C'MON EVERY BEATBOX (REMIX)/BAROOCK COLUMBIA 4A 05566	◆ BIG AUDIO DYNAMITE
26	44	—	2	BOY TOY (REMIX) MCA 5302 1 RD	TIA
27	11	4	13	WORD UP ATLANTA/ATLANTA 888 933 1 POLYGRAM	◆ CAMEO
28	32	43	5	I'M A MAN ORYON 0-8004	◆ JIMMY LIFTON
29	37	—	2	MEMORIES (MERCURY) EMB 6569	CAROLYN HARDING
30	17	7	11	ONE STEP (REMIX) MERCURY 888 060 1 POLYGRAM	◆ R.T.P.
31	NEW	1	1	CRAZAY (REMIX) MCA 5302 1	◆ JESSE JOHNSON (FEATURING SLY STONE)
32	26	26	6	I DON'T MEAN TO TURN YOU ON (REMIX) CAPITOL V 15373	◆ ROBERT PALMER
33	43	—	2	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MCA 5302 1 RD	◆ GRACE JONES
34	40	50	3	FREAK IN THE STREET (REMIX) MCA 23660	THE UNTOUCHABLES
35	38	41	4	THIS TIME ATLANTA/ATLANTA 888 933 1	PRIVATE POSSESSION FEATURING HUNTER HAYES
36	12	3	12	NAIL IT TO THE WALL (REMIX) MOTOWN 456740	◆ STACY LATTISAW
37	28	32	5	FREEDOM OVERSILL (REMIX)/HIGHER LOVE (REMIX) MCA 5302 1 RD	◆ STEVE WINWOOD
38	21	13	7	GRAVITY (REMIX) MCA 5302 1 RD	◆ JAMES BROWN
39	NEW	1	1	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTA 0-86775	MEL & KIM
40	41	42	4	BEAT OF LOVE (REMIX) ATLANTIC 0-86772	REGINA
41	NEW	1	1	C'EST LA VIE (REMIX) MCA 5302 1 RD	◆ ROBBIE NEVIL
42	46	—	2	HEAT STROKE (NEW RELEASE) BY 016	JANICE CHRISTIE
43	50	—	2	VICTORY (REMIX) MERCURY 888 074 1 POLYGRAM	◆ KOOL & THE GANG
44	47	47	3	TIME KEEPS MOVIN' ON (NEW RELEASE) MCA 5302 1	CALVIN
45	NEW	1	1	WE CONNECT (REMIX) ATLANTIC 0-86773	STACEY Q
46	48	48	3	DON'T THINK ABOUT IT (REMIX) MCA 23655	ONE WAY
47	NEW	1	1	GOOD THINGS COME TO THOSE WHO WANT 'EM ATLANTA 0-86776	NAYOBE
48	NEW	1	1	IN THE HEAT OF A PASSIONATE MOMENT ATLANTA 0-86777	PRINCESS
49	49	—	2	TOUCH ME (I WANT YOUR BODY) JAY 1014 1 RD MCA	◆ SAMANTHA FOX
50	36	31	7	FALLING IN LOVE (NEW RELEASE) MCA 5302 1	SYBIL

BREAKTHROUS

Titles with future chart potential based on club play this week

1. COME GO WITH ME EXPOSE 00014
2. NOTORIOUS (REMIX) DURAN DURAN CAPITOL
3. GIRL FROM PANAMA GOS TO GREENLAND (REMIX) THE B-52'S WARNER BROS.
4. MIND GAMES CIX TURAL VIBE 1401 1 RD
5. U AND ME 2 MITE DE MIA 111 1 RD
6. TRACTION AMPERISAND NOW NEW
7. DID IT THE CHORE SKINNY PUPPET CONTROL

12-INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE (LABEL & NUMBER DUTY/PLAYING LABEL)	ARTIST
				★ ★ No. 1 ★ ★	
1	1	3	6	BRAND NEW LOVER EPIC 0-10706	◆ DEAD OR ALIVE
2	2	2	13	FOR NIGHT (ATLANTIC 0-86780)	NANCY MARTINEZ
3	4	4	13	DON'T LEAVE ME THIS WAY MCA 23645	◆ THE COMMUNARDS
4	3	1	12	HUMAN A&M SP 12397	◆ THE HUMAN LEAGUE
5	8	20	4	CONTROL (REMIX) A&M SP 12209	◆ JANET JACKSON
6	5	5	11	NAIL IT TO THE WALL (REMIX) MOTOWN 456740	◆ STACY LATTISAW
7	7	9	10	TALK TO ME (REMIX) MOTOWN 456740	◆ CHICO DEBARGE
8	6	6	12	SUMMERTIME, SUMMERTIME (SLEEPING BALL SLX 2)	NOCERA
9	10	12	5	EVERYBODY HAVE FUN TONIGHT (REMIX) GEMINI 0-2055 1 WARNER BROS.	◆ WANG CHUNG
10	9	11	8	I CAN'T TURN AROUND (REMIX) MCA 5302 2 RD	J.M. SILK
11	15	23	5	MUSQUE NON STOP WARNER BROS. 0-20549	KRAFTWERK
12	14	22	5	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) MCA 5302 1 RD	◆ NEW ORDER
13	16	16	8	FALLING IN LOVE (NEXT PLATEAU) NP 50049	SYBIL
14	49	—	2	WE CONNECT (REMIX) ATLANTIC 0-86787	STACEY Q
15	21	18	7	SHAKE YOU DOWN (REMIX) COLUMBIA 4A 05569	◆ GREGORY ABBOTT
16	13	8	15	WORD UP ATLANTA/ATLANTA 888 933 1 POLYGRAM	◆ CAMEO
17	24	29	5	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
18	20	21	7	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
19	12	10	9	SPECULATION (REMIX) MCA 23630	COLONEL ABRAMS
20	11	7	8	TRUE BLUE (REMIX) SPC 0-205 23 WARNER BROS.	◆ MADONNA
21	25	45	3	SOMEONE LIKE YOU NEGATIVE, WARNER BROS. 0-20548; WARNER BROS.	SYLVESTER
22	17	13	15	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
23	23	47	4	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23662	NEW EDITION
24	26	34	4	BEAT OF LOVE (REMIX) ATLANTIC 0-86772	REGINA
25	19	17	7	I DON'T MEAN TO TURN YOU ON (REMIX) CAPITOL V 15373	◆ ROBERT PALMER
26	29	37	3	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MCA 5302 1 RD	◆ GRACE JONES
27	27	28	4	IT'S THE NEW STYLE/PAUL REVERE (DE JAM 4A-05596) COLUMBIA	BEASTIE BOYS
28	42	42	3	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 4A 05565	FULL FORCE
29	16	14	7	LOVE CAN'T TURN AROUND (REMIX) COTELION 0-86095; ATLANTIC	PHILLY CREAM
30	35	—	2	GLYFRIEND MCA 23643	◆ BOBBY BROWN
31	34	36	5	TUUCH ME (I WANT YOUR BODY) (REMIX) MCA 5302 1 RD	◆ SAMANTHA FOX
32	32	40	3	NOTORIOUS (REMIX) CAPITOL V 15374	◆ DURAN DURAN
33	33	26	7	MORE THAN PHYSICAL (REMIX) LONDON 888 080 1 POLYGRAM	◆ BANANARAMA
34	28	30	6	CRY FOR LOVE (REMIX) A&M SP 12203	◆ IGGY POP
35	38	43	3	TIME KEEPS MOVIN' ON (NEW RELEASE) MCA 5302 1	CALVIN
36	30	32	3	LOVE YOU DOWN MCA 23640	◆ READY FOR THE WORLD
37	45	—	2	MEMORIES (MERCURY) EMB 6569	CAROLYN HARDING
38	43	—	2	MISUNDERSTANDING (REMIX) COLUMBIA 4A 05567	JAMES (O TRAIN) WILLIAMS
39	39	39	3	VICTORY (REMIX) MERCURY 888 074 1 POLYGRAM	◆ KOOL & THE GANG
40	40	—	2	ONCE BITTEN TWICE SHY (REMIX) A&M SP 12206	◆ VESTA VILLAINS
41	NEW	1	1	SUBURBIA (NEW RELEASE) AMERICA 1-19236	PET SHOP BOYS
42	50	—	2	GOLDMINE (REMIX)/SEXUAL POWER MCA 5302 1 RD	THE POINTER SISTERS
43	37	—	2	SEXY (REMIX) COMET/ATLANTA 2475 MCA	KLYMAXX
44	46	49	3	SOMEBODY (REMIX)/THE REG. RED GROOVY ATLANTIC 0-86771	BRILLIANT
45	22	15	10	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
46	36	31	10	DON'T BREAK MY HEART CUTTING CR 209	SA-FIRE
47	NEW	1	1	CRY CRY CRY SPC 0-20542 WARNER BROS.	◆ TWO MINDS CRACK
48	31	19	11	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884 TOMMY NOY	◆ KIM NOUVEAU
49	47	38	7	(FOREVER) LOVE AND OIE AM 101 1 RD	◆ ORCHESTRAL MANOEUVRES IN THE DARK
50	48	—	3	CRAZAY (REMIX) MCA 5302 1 RD	◆ JESSE JOHNSON (FEATURING SLY STONE)

BREAKTHROUS

Titles with future chart potential based on retail store sales reported this week

1. HEAT STROKE JANICE CHRISTIE SUPERSTITIONS
2. DON'T LET ME BE THE ONE I'VE SHOOK ATLANTIC
3. SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM MEL & KIM ATLANTIC
4. ONLY IN THE NIGHT: THE VOICE IN THE WOODEN PAVEMENT
5. THE LIMIT OCTAVIO NOW NEW
6. WON'T GET NO BETTER (REMIX) SHIPWORTH & TURNER WARNER BROS.

Titles with the greatest sales to date club increase this week. ◆ Videoclip availability. ◆ Recording Industry Assn. of America (RIAA) certification for sales of 1 million units. ◆ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch singles indicated otherwise.

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Produced by
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Creswell, Florida

FOR WEEK ENDING DECEMBER 6, 1986

Billboard. TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (PUBL. LIST PRICE)*	TITLE
1	1	1	7	ALABAMA RCA 54451 R	★ ★ No. 1 ★ ★ 4 weeks at No. One THE TOUCH
2	2	2	24	RANDY TRAVIS ♪ WARNER BROS. 1 25475 (8.99)	STD RMS OF LIFE
3	5	5	6	RICKY SKAGGS EPCIC FC 40308	LOVE'S GONNA GET YA
4	4	9	7	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT YOU
5	3	6	7	EARL THOMAS CONLEY RCA 5818 R	TOO MANY TIMES
6	6	3	34	DWIGHT YOAKAM (RENESE 25372) WARNER BROS. (8.99)	GUITARS, CADILLACS, ETC., ETC.
7	9	10	5	GEORGE STRAIT (EPC 40413)	WINE, COLDRED ROSIES
8	8	8	26	GEORGE STRAIT ♪ MCA 5750 (8.99)	# 7
9	10	7	20	HANK WILLIAMS, JR. WARNER BROS. 1 25412 (WARNER BROS. (8.99)	MONTANA CAVE
10	7	6	31	STEVE EARLE RCA 5713 (8.99)	GUITAR TOWN
11	11	12	7	SAWYER BROWN CAPITOL/CUBS ST-12517/CAPITOL	OUT GUN'N' CATTIN'
12	12	11	11	GARY MORRIS MCA 5753 R	PLAIN BROWN WRAPPER
13	13	13	55	THE JUDDS ♪ RCA CUBS AM 1 7042 RCA (8.99) (CDS)	ROCKIN' WITH THE RHYTHM
14	14	15	7	DAN SEALS (FM-AMERICA PW 17231)	ON THE FRONT LINE
15	15	16	5	MERLE HAGGARD EPC 40307	OUT AMONG THE STARS
16	20	26	4	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
17	24	26	5	WILLIE NELSON COLUMBIA FC 38896	PARTNERS
18	16	14	13	RAY STEVENS RCA 5788	SURELY YOU JOUST
19	19	21	19	EXILE (EPC FC 40401)	GREATEST HITS
20	17	17	43	ALABAMA ♪ RCA ARL 1 7170 (7.99) (CDS)	GREATEST HITS
21	18	18	13	JOHN SCHNEIDER RCA 5795	TAKE THE LONG WAY HOME
22	22	22	24	T. GRAHAM BROWN CAPITOL HT 12487 (8.99)	I TELL IT LIKE IT USED TO BE
23	21	16	14	LEE GREENWOOD RCA 5770	LOVE WILL FIND ITS WAY TO YOU
24	29	29	5	JOHN ANDERSON WARNER BROS. 1 25373	COUNTRYFIED
25	23	23	11	MARIE OSMOND CAPITOL/CUBS ST-12518/CAPITOL	I ONLY WANTED YOU
26	26	27	5	MEL MCANDLAIN CAPITOL HT 12528	JUST CAN'T STOP DANCING MUSIC
27	30	32	58	EARL THOMAS CONLEY RCA ARL 1 7032 (8.99) (CDS)	GREATEST HITS
28	28	27	16	THE STATLER BROTHERS MERCURY 812 828 782 1 M-POLYGRAM	FOUR FOR THE SHOW
29	37	34	40	REBA MCENTIRE RCA 5488 (8.99) (CDS)	WHOEVER'S IN NEW ENGLAND
30	31	30	7	THE BELLAMY BROTHERS RCA CUBS 5812-MCA	GREATEST HITS, VOL. II
31	33	33	19	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
32	25	25	28	BILLY JOE ROYAL ATLANTIC AMERICA 90508	LOOKING AHEAD
33	36	36	6	WILLIE STALLER BROTHERS MERCURY 812 828 710 1 POLYGRAM	RADIO GOSPEL FAVORITES
34	27	24	26	NETTIE GRAY'S DIRT BAND WARNER BROS. 1 25382 (8.99)	TWENTY YEARS OF DIRT
35	35	38	16	SWEETHEARTS OF THE RODEO COLUMBIA 40426	SWEETHEARTS OF THE RODEO
36	32	28	35	RONNIE MILSAP RCA ARL 1 7194 (8.99) (CDS)	LOST IN THE FIFTIES TONIGHT
37	34	35	8	GEORGE STRAIT ♪ MCA 5587 (8.99) (CDS)	GEORGE STRAIT'S GREATEST HITS
38	38	31	14	CRYSTAL GAYLE WARNER BROS. 1 25405	STRAIGHT TO THE HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (PUBL. LIST PRICE)*	TITLE
39	47	51	4	ROBBY CRDWELL COLUMBIA 40318	STREET LANGUAGE
40	45	48	35	WAYLON JENNINGS RCA 5488 (8.99) (CDS)	WILL THE WOLF SURVIVE
41	46	46	3	KATHY MATTEA MERCURY 800 805 (8.99) POLYGRAM	WALA THEE WAY THE WIND BLOWS
42	40	43	18	RAY CHARLES RCA FC 40338	FROM THE PAGES OF MY MIND
43	39	40	39	JOHN CONLEE RCA FC 40257	HARMONY
44	55	55	8	MICHAEL JOHNSON RCA ARL 9501	WINGS
45	43	45	9	LYLE LOVETT MCA CUBS 5748-MCA	LYLE LOVETT
46	45	47	245	WILLIE NELSON ♪ COLUMBIA FC 37951 (CDS)	ALWAYS ON MY MIND
47	42	39	107	THE JUDDS ♪ RCA CUBS ARL 5318 (RCA 8.99) (CDS)	WHY NOT ME
48	51	56	5	VERN GOSDIN COMPLEAT FC 1022 (POLYGRAM)	GREATEST HITS
49	58	53	21	KEITH WHITLEY RCA CPL 1 7043 (8.99)	LA. TO MIAMI
50	48	54	448	WILLIE NELSON ♪ COLUMBIA FC 3536 (CDS)	STARBUSS
51	53	50	94	ALABAMA ♪ RCA ARL 5338 (8.99) (CDS)	40 HOUR WEEK
52	52	64	62	GEORGE STRAIT ♪ MCA 5405 (8.99) (CDS)	SOMETHING SPECIAL
53	41	41	272	WILLIE NELSON ♪ COLUMBIA ARL 373542 (CDS)	GREATEST HITS
54	56	62	36	JUDY RODMAN HTM 71050 (8.99)	JUDY
55	50	57	20	DAVID ALLEN COE COLUMBIA FC 40348	SON OF THE SOUTH
56	57	49	14	THE KENDALLS MCA CUBS C5724 (8.99)	FIRE AT FIRST SIGHT
57	64	---	2	THE D'KAYNES COLUMBIA B 4058	THE O'KAYNES
58	54	47	81	THE STATLER BROTHERS MERCURY 812 828 420 1 POLYGRAM	PARTNERS IN RHYME
59	44	44	21	T.G. SHEPPARD CAPITOL FC 40310	IT STILL RAINS IN MEMPHIS
60	59	52	36	TANYA TUCKER CAPITOL HT 12474 (8.99)	GIRLS LIKE ME
61	61	67	21	REBA MCENTIRE MERCURY 822 455-1 M-POLYGRAM	REBA NELL MCENTIRE
62	65	58	20	RONNIE MCDOWELL MCA CUBS 5725-MCA (8.99)	ALL TIED UP IN LOVE
63	67	61	81	RONNIE MILSAP ♪ RCA ARL 5428 (8.99) (CDS)	GREATEST HITS VOL. 2
64	63	62	82	LEE GREENWOOD ♪ MCA 5542 (8.99) (CDS)	GREATEST HITS
65	52	59	138	ALABAMA ♪ RCA ARL 1 4838 (8.99) (CDS)	ROLL ON
66	69	72	134	THE STATLER BROTHERS MERCURY 812 828 452 1 POLYGRAM (CDS)	ATLANTA BLUE
67	66	66	23	GIRLS NEXT DOOR HTM ST 71053/CAPITOL (8.99)	THE GIRLS NEXT DOOR
68	70	70	247	ALABAMA ♪ RCA ARL 1 4229 (8.99) (CDS)	MOUNTAIN MUSIC
69	RE-ENTRY	---	---	ALABAMA ♪ RCA ARL 1 4663 (8.99) (CDS)	THE CLOSER YOU GET
70	RE-ENTRY	---	---	PAKE MCINTIRE RCA ARL 1 5009 (8.99)	TOO COLD TO GROW UP
71	60	60	39	EVERLY BROTHERS MERCURY 808 1423 1 POLYGRAM	BORN YESTERDAY
72	71	69	25	SOUTHERN PACIFIC WARNER BROS. 1 25409 (8.99)	KILLBILLY HILL
73	68	68	25	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH MCA 5748 (8.99) (CDS)	CLASS OF '55
74	75	73	53	HANK WILLIAMS, JR. ♪ WARNER BROS. 1 25372 (WARNER BROS. (8.99)	GREATEST HITS, VOLUME II
75	72	63	31	LODIE RABBITT RCA ARL 1 7041 (8.99) (CDS)	RABBIT TRAX

* Albums with the greatest sales gains this week. (CDS) Compact disc available. * Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with each additional million offset by a numeral following the symbol. * CBS Records and PolyGram Records do not issue a suggested list price for its product.

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NEW FEATURE! Expanded biographies give complete, detailed background information on more artists and groups than in any previous edition. Includes date and place of birth, style of music played or sung, instrument played, names of group members, various group affiliations, career highlights and significant achievements, and more

Total weeks in the #1 or #2 position

Peak chart position

Exact date of first chart appearance

Total weeks on the charts

NEW FEATURE! At least one line of biographical information is given for nearly every artist listed

NEW FEATURE! Expanded explanatory notes provide more facts about more charted singles than in any previous edition. Includes names of backing vocalists, title of the film or Broadway show in which a song is featured, singles which re-entered the "Hot 100" after an earlier appearance, and more

NEW FEATURE! Indicates each title's peak position on every Billboard pop singles chart on which it appeared ("Hot 100," "Top 100," "Most Played in Juke Boxes," "Most Played By Jockeys," "Best Sellers in Stores," "Honor Roll of Hits," and "Coming Up Strong") from 1955 through 1958

A single that had both sides charted

RIAA Platinum/Gold Record certification

A single which reached its peak chart position in the year following the year of its first chart appearance

A letter symbol indicates a special or unusual type of record, such as a novelty single, comedy single, talk or spoken word single, foreign language single, Christmas single, or instrumental

DEBUT DATE	PEAK POS.	WKS. CHRT.	ARTIST — Record Title	Label & Number
			LOVIN' SPOONFUL Jug band rock group formed in New York City 1963. Consisted of John Sebastian (5/17/64 New York vocals, arranger), guitar, harmonica, Zal Yanovsky (vocals, guitar), Server Boone bass, Joe Butler drums. Sebastian had been with the Everettes. Jug band sound with Mississippi John Hurt, session work at Folk City. Yanovsky and Sebastian were members of the Mugwumps with Cass Elliot and Deway Kirby later with the Mamas & Papas. Yanovsky replaced by Jerry Yester, keyboardist 1967. Group disbanded 1968.	
8/21/66	9	13	1 Do You Believe In Magic	Kama Sutra 204
11/27/65	10	12	2 You Didn't Have To Be So Nice	Kama Sutra 205
2/26/66	2	12	3 Daydream	Kama Sutra 206
5/07/66	2	11	4 Did You Ever Have To Make Up Your Mind?	Kama Sutra 209
7/16/66	17	11	5 Welcome to the City	Kama Sutra 211
10/15/66	10	10	6 Rain On the Roof	Kama Sutra 216
12/17/66	8	10	7 Nashville Cats	Kama Sutra 219
1/07/67	87	3	8 Full Measure	Kama Sutra 219
2/11/67	15	8	9 Darling Be Home Soon	Kama Sutra 220
4/29/67	18	8	10 From the Francis Ford Coppola film "You're a Big Boy Now"	Kama Sutra 225
10/26/67	27	6	11 She Is Still A Mystery	Kama Sutra 229
1/06/68	48	6	12 Money	Kama Sutra 241
7/27/68	73	5	13 Never Going Back	Kama Sutra 250
2/08/69	91	2	14 Me About You	Kama Sutra 255
			BERNIE LOWE Piano (piano, composer) was born on 11/22/17 in Philadelphia	
11/24/56	46	7	1 Sing Sing Sing	[I]
			reversal of Irving Goodman's classic 1938 hit featuring Jerry Gilgoe (sax)	
11/24/58	61	4	2 Intermittent Riff	[I] Cema 153
			reversal of Stan Kenton's 1948 recording	
			JIM LOWE Born 5/7/27 in Springfield, MO. G.I. in New York City when he recorded "Green Door".	
7/23/55	42	8	1 Close the Door	[N] Dot 1534
			Coming up +42	
9/22/56	1	26	2 The Green Door	Dot 1546
			Top 100 #10; Juke Box #18; Best Seller #2; Jockey #2	
1/05/57	43	10	3 By You, By You, By You	Dot 15525
1/19/57	84	3	4 I Feel the Beat	Dot 15525
5/06/57	15	18	5 Four Walls	Dot 15569
5/06/57	20	12	6 Talker To The Blues	Dot 15569
			Juke Box #15; Jockey #18; Best Seller #19; Top 100 #20	
			reversal of "Talker To The Blues" (Jockey #20; Top 100 #21)	
			from the TV production "Madre Bonanza"	
			NICK LOWE & HIS COWBOY OUTFIT Born 3/25/49 in England; member of Beatles' Schwartz (1970-75) and Rockpile. Married to Carolee Carter, produced albums for Elvis Costello and Graham Parker	
7/28/79	12	15	1 Cruel To Be Kind	Columbia 10018
11/30/85	77	9	2 I Knew The Bride (When She Use To Rock And Roll)	Columbia 05570
			NICK LOWE & HIS COWBOY OUTFIT produced by Barry Lewis	
			L.T.D. Orlando, Fla. singers of 10 man R&B funk band	
10/02/76	30	18	1 Love Ballad	A&M 1847
1/29/77	91	3	2 Love To The World	A&M 1907
1/29/77	4	19	3 Every Time I Turn Around Back In Love Again	A&M 1974
3/11/78	56	7	4 Never Get Enough Of Your Love	A&M 2005
8/19/78	49	10	5 Holding On (When Love Is Gone)	A&M 2097
11/15/80	40	16	6 Shine On	A&M 2283
			CARRIE LUCAS Los Angeles soul singer styled sang her up with the Whangars	
4/30/77	64	8	1 I Gotta Keep Dancin'	Soul Train 10014
5/12/79	70	7	2 Dance With You	Soul 11492

Sample page from **Top Pop Singles 1955-1986**. (Actual size: 6" x 9")

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1960									
YEAR	WEEKS	RANK	RECORD TITLE	PEAK POSITION	S	T	N	ARTIST	
DATE	IN	OUT	PS						
1									
3/22	11	17	12	1	1	1	1	1	1
11/28	16	14	11	6	2	1	1	1	1
8/15	20	16	11	5	3	1	1	1	1
5/23	17	17	9	5	4	1	1	1	1
4/25	16	13	10	4	5	1	1	1	1
7/16	12	11	11	3	6	1	1	1	1
1/18	27	14	10	3	7	1	1	1	1
10/17	14	9	9	3	8	1	1	1	1
2/28	14	16	2	2	9	1	1	1	1
8/28	17	14	10	2	10	1	1	1	1
1/24	22	16	9	2	11	1	1	1	1
6/27	18	16	9	2	12	1	1	1	1
9/19	18	12	1	1	13	1	1	1	1
6/28	15	13	1	1	14	1	1	1	1
7/11	15	11	1	1	15	1	1	1	1
10/10	13	10	7	1	16	1	1	1	1
10/24	15	12	4	1	17	1	1	1	1
11/24	14	12	1	1	18	1	1	1	1
11/14	13	10	1	1	19	1	1	1	1
2									
11/28	20	15	10	1	20	1	1	1	1
4/18	20	15	9	1	21	1	1	1	1
3/27	20	16	12	1	22	1	1	1	1
10/30	16	12	7	1	23	1	1	1	1
4/24	14	12	7	1	24	1	1	1	1
2/29	16	15	7	1	25	1	1	1	1
6/29	16	14	9	1	26	1	1	1	1
7/25	18	13	7	1	27	1	1	1	1
3/28	16	12	7	1	28	1	1	1	1
11/14	15	12	7	1	29	1	1	1	1
3									
8/23	15	10	7	3	30	1	1	1	1
4/13	17	12	4	2	31	1	1	1	1
12/12	17	16	4	1	32	1	1	1	1
3/22	14	17	7	1	33	1	1	1	1
4/25	18	12	7	1	34	1	1	1	1
1/11	15	11	7	1	35	1	1	1	1
2/26	16	12	7	1	36	1	1	1	1
11/14	13	9	1	1	37	1	1	1	1
4									
5/20	17	12	6	2	38	1	1	1	1
9/30	11	10	6	2	39	1	1	1	1
7/24	15	12	2	2	40	1	1	1	1
12/19	23	18	1	1	41	1	1	1	1
4/18	24	15	7	1	42	1	1	1	1
6/25	16	12	7	1	43	1	1	1	1
5									
2/22	16	12	7	1	44	1	1	1	1
8/28	15	11	5	2	45	1	1	1	1
4/13	17	12	6	1	46	1	1	1	1
3/21	15	12	6	1	47	1	1	1	1
7/13	17	12	5	1	48	1	1	1	1
12/19	14	12	5	1	49	1	1	1	1
2/26	16	11	1	1	50	1	1	1	1
6/22	15	12	1	1	51	1	1	1	1
8/20	12	8	1	1	52	1	1	1	1

RIAA Platinum/Gold Record certification

Explanatory notes about some charted singles include names of backing vocalists, singles which re-entered the pop charts after an earlier appearance, and more

NEW FEATURE! Each record's rank position for the year is determined by a more accurate and equitable ranking system that takes into account, in order of priority, the record's peak position, weeks at the peak position, weeks in the Top 10, weeks in the Top 40, and total weeks charted

Exact date peak chart position was reached

Peak chart position

Total weeks in the peak chart position

Total weeks in the Top 10

Total weeks in the Top 40

Total weeks charted

NEW FEATURE! The precise playing time of every charted single

A letter symbol indicates a special or unusual type of record, such as a novelty single, comedy single, folk or spoken word single, foreign language single, Christmas single, or instrumental

An artist's first appearance on the pop charts

An artist's only appearance on the pop charts

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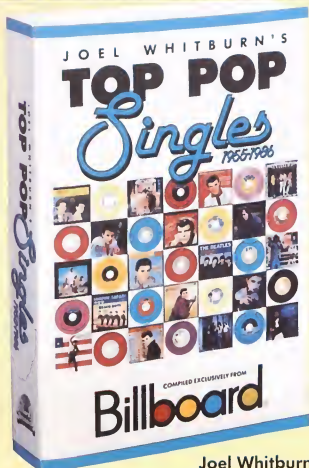


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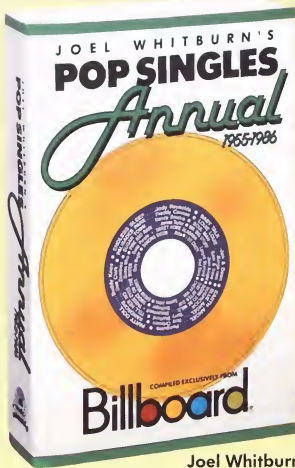
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DETAILS INSIDE

T COUNTRY SINGLES

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WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	4	5	6
1	3	4	13	IT AIN'T COOL TO BE CRAZY ABOUT YOU (COLUMBIA) (COWGIRLS)	★ ★ ★ No. 1 ★ ★ GEORGE STRAIT MC 5275.4
2	4	6	14	HILL AND HANG WATER (CAPTAN) (COLUMBIA)	♦ T. GREGOR MC 5275.4
3	5	7	11	TOO MUCH IS NOT ENOUGH (J. JORDAN) (J. JORDAN)	BELLAMY BROTHERS WITH THE FORESTERS SISTERS MC 5275.4
4	6	9	9	MIND YOUR OWN BUSINESS (J. JORDAN) (J. JORDAN)	HANK WILLIAMS, JR. MC 5275.4
5	8	10	11	GIVE ME LOVE (J. JORDAN) (J. JORDAN)	♦ MICHAEL JOHNSON MC 5275.4
6	9	12	10	LOVE'S GONNA GET YOU SOMEAY (J. JORDAN) (J. JORDAN)	ROCKY SKAGGS MC 5275.4
7	12	17	9	WHAT AM I GONNA DO ABOUT YOU (J. JORDAN) (J. JORDAN)	♦ REBA McENTENY MC 5275.4
8	15	18	8	CRY TOUCH TO SLEEP (J. JORDAN) (J. JORDAN)	THE JUOS MC 5275.4
9	1	2	12	MYSELF WHEN WE'RE DANCING (J. JORDAN) (J. JORDAN)	♦ ALABAMA MC 5275.4
10	13	16	12	WHAT YOU'LL DO WHEN I'M GONE (J. JORDAN) (J. JORDAN)	WAYLON JENNINGS MC 5275.4
11	10	11	13	WINE COLORED ROSES (J. JORDAN) (J. JORDAN)	GEORGE JONES MC 5275.4
12	18	20	8	THEN IT'S LOVE (J. JORDAN) (J. JORDAN)	DON WILLIAMS MC 5275.4
13	19	21	8	STAND ON IT (J. JORDAN) (J. JORDAN)	MEL MCNEEL MC 5275.4
14	2	3	16	HE USED TO BE SOMEBOY'S BLOW (J. JORDAN) (J. JORDAN)	LARRY, STEVE, RUDY THE GATLIN BROTHERS MC 5275.4
15	20	22	13	WALK, WALK THE WING BLOWS (J. JORDAN) (J. JORDAN)	♦ KATHA MATTEA MC 5275.4
16	21	25	8	FALLING FOR YOU FOR YEARS (J. JORDAN) (J. JORDAN)	CONWAY TWITTY MC 5275.4
17	22	24	9	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) (J. JORDAN) (J. JORDAN)	T.G. SHEPARD MC 5275.4
18	23	26	9	BAO LOVE (J. JORDAN) (J. JORDAN)	PAKE MCINTIRE MC 5275.4
19	7	8	16	GODDY'S HANDS (J. JORDAN) (J. JORDAN)	♦ HOLLY DUNN MC 5275.4
20	25	28	12	ON DURLIN (J. JORDAN) (J. JORDAN)	THE OXKANS MC 5275.4
21	24	27	16	SHE THINKS THAT SHE'S MARRY (J. JORDAN) (J. JORDAN)	♦ JUDY RUDMAN MC 5275.4
22	26	29	7	YOU STILL MOVE ME (J. JORDAN) (J. JORDAN)	DAN SEALS MC 5275.4
23	11	13	12	OUT GOIN' CATTIN' (J. JORDAN) (J. JORDAN)	♦ SAWYER BROWN WITH "CAT" JOE BOYSSAL MC 5275.4
24	27	31	8	OUT AMONG THE STARS (J. JORDAN) (J. JORDAN)	MERLE HAGGARD MC 5275.4
25	28	32	7	THE CARPENTER (J. JORDAN) (J. JORDAN)	JOHN CONLEE MC 5275.4
26	29	33	6	LEAVE ME LONELY (J. JORDAN) (J. JORDAN)	GARY MORRIS MC 5275.4
27	31	36	6	GOTTA HAVE YOU (J. JORDAN) (J. JORDAN)	EDDIE RABBITT MC 5275.4
28	30	37	6	COWBOY MAN (J. JORDAN) (J. JORDAN)	LYLE LOVE IT MC 5275.4
29	17	15	15	AT THE SOUND OF THE TONE (J. JORDAN) (J. JORDAN)	JOHN SCHNEIDER MC 5275.4
30	32	38	7	SOMEAY (J. JORDAN) (J. JORDAN)	STEVE EARLE MC 5275.4
31	34	40	5	I'LL COME BACK AS ANOTHER MAN (J. JORDAN) (J. JORDAN)	TANYA TUCKER MC 5275.4
32	NEW	1	1	DEEP RIVER WOMAN (J. JORDAN) (J. JORDAN)	LOHNE RICHIE MC 5275.4
33	35	39	6	BABY I WANT IT (J. JORDAN) (J. JORDAN)	♦ GIRLS NEXT DOOR MC 5275.4
34	16	1	15	YOU'RE STILL NEW TO ME (J. JORDAN) (J. JORDAN)	MARIE OSMOND WITH PAUL DAVIS MC 5275.4
35	38	44	4	FIRE IN THE SKY (J. JORDAN) (J. JORDAN)	NITTY GRITTY DIRT BAND MC 5275.4
36	41	53	3	HOW DO I TURN YOU ON (J. JORDAN) (J. JORDAN)	RONNIE MILSAP MC 5275.4
37	39	43	5	HOME COMING '83 (J. JORDAN) (J. JORDAN)	KEITH WHITLEY MC 5275.4
38	14	14	15	I MISS YOU ALREADY (J. JORDAN) (J. JORDAN)	BILLY JOE ROXAL MC 5275.4
39	43	55	3	STRAIGHT TO THE HEART (J. JORDAN) (J. JORDAN)	CRYSTAL GAYLE MC 5275.4
40	42	45	4	RIGHT HAND MAN (J. JORDAN) (J. JORDAN)	EDDY RABBITT MC 5275.4
41	44	45	5	WHEN A WOMAN CRIES (J. JORDAN) (J. JORDAN)	JAMIE FRICKE MC 5275.4
42	45	49	4	IT WON'T HURT (J. JORDAN) (J. JORDAN)	OWEN T. YOKAM MC 5275.4
43	47	50	5	IT SHOULD HAVE BEEN EASY (J. JORDAN) (J. JORDAN)	THE WHITES MC 5275.4
44	56	—	2	MORNING ROSE (J. JORDAN) (J. JORDAN)	LEE GREENWOOD MC 5275.4
45	58	—	2	I CAN'T WIN FOR LOSIN' YOU (J. JORDAN) (J. JORDAN)	EARL THOMAS CONLEY MC 5275.4
46	54	—	2	MIDNIGHT GIRL/SUNSET TOWN (J. JORDAN) (J. JORDAN)	DONNA FARO MC 5275.4
48	55	60	4	WHEN I FEEL AGAIN (J. JORDAN) (J. JORDAN)	SWEETHEARTS OF THE ROCCO MC 5275.4
49	50	57	5	DON'T BURY ME TIL I'M READY (J. JORDAN) (J. JORDAN)	RODNEY CROWELL MC 5275.4
50	40	41	7	HEART TO HEART (J. JORDAN) (J. JORDAN)	JOHNNY PACHECO MC 5275.4
51	36	15	18	THAT ROCK WON'T ROLL (J. JORDAN) (J. JORDAN)	WILD CHOIR FEATURING GAIL DAVIS MC 5275.4
52	33	19	17	ONE MAN MENOS A BROTHER LIKE YOU (J. JORDAN) (J. JORDAN)	RESTLESS HEART MC 5275.4
53	57	64	4	ONE MAN BAND (J. JORDAN) (J. JORDAN)	MODE BANDY MC 5275.4
54	61	66	4	OLE ROCK & ROLLER (WITH A COUNTRY HEART) (J. JORDAN) (J. JORDAN)	KEITH STEGALL MC 5275.4
55	62	67	4	YOUR LOVING SIDE (J. JORDAN) (J. JORDAN)	BUTCH BAKER MC 5275.4
56	59	65	4	STILL IN THE PICTURE (J. JORDAN) (J. JORDAN)	LEON EYERTE MC 5275.4
57	37	23	17	ODDGIN' BOY (J. JORDAN) (J. JORDAN)	RANDY TRAVIS MC 5275.4
58	71	81	3	I LOVE HER ANYMORE (J. JORDAN) (J. JORDAN)	THE ALMOST BROTHERS MC 5275.4
59	64	71	4	YOU'RE MINE (J. JORDAN) (J. JORDAN)	ORLEANS MC 5275.4
60	NEW	1	1	BABY GOT A NEW BABY (J. JORDAN) (J. JORDAN)	♦ S.K.A. MC 5275.4
61	48	30	17	STARTING OVER AGAIN (J. JORDAN) (J. JORDAN)	STEVE WARNER MC 5275.4
62	58	76	3	DO YOU REALLY WANT MY LOVIN' (J. JORDAN) (J. JORDAN)	MARTY STUART MC 5275.4
63	73	—	2	WICKED WAYS (J. JORDAN) (J. JORDAN)	PATTY LOVELESS MC 5275.4
64	46	46	8	WERENT YOU LISTENING (J. JORDAN) (J. JORDAN)	ADAM BAKER MC 5275.4
65	51	35	16	CHEAP LOVE (J. JORDAN) (J. JORDAN)	JURCE NEWTON MC 5275.4
66	49	34	17	HONKY TONK CROWN (J. JORDAN) (J. JORDAN)	JOHN ANDERSON MC 5275.4
67	60	47	13	EVERYTHING I USED TO DO (J. JORDAN) (J. JORDAN)	GENE WATSON MC 5275.4
68	57	70	4	FROM WHERE I STAND (J. JORDAN) (J. JORDAN)	DOBBIE GRAY MC 5275.4
69	76	83	3	EASY DOES IT (J. JORDAN) (J. JORDAN)	TIM MALCHAC MC 5275.4
70	NEW	1	1	KILLBILLY HILL (J. JORDAN) (J. JORDAN)	♦ SOUTHERN PACIFIC MC 5275.4
71	NEW	1	1	PARTNERS AFTER ALL (J. JORDAN) (J. JORDAN)	WILLIE NELSON MC 5275.4
72	NEW	1	1	LITTLE COLD (J. JORDAN) (J. JORDAN)	THE KENNALES MC 5275.4
73	69	63	8	THEY DON'T MAKE THEM LIKE THEY USED TO (J. JORDAN) (J. JORDAN)	KENNY ROGERS MC 5275.4
74	80	—	2	THESE EYES (J. JORDAN) (J. JORDAN)	BETH WILLIAMS MC 5275.4
75	NEW	1	1	COUNTED BLESSINGS (J. JORDAN) (J. JORDAN)	JOHN ANDERSON MC 5275.4
76	74	69	22	YOU CAN'T STOP LOVE (J. JORDAN) (J. JORDAN)	SCHUYLER KNOBLOCH & OVERSTREET MC 5275.4
77	NEW	1	1	QUICKLY CRAZY (J. JORDAN) (J. JORDAN)	ED BRUCE MC 5275.4
78	NEW	1	1	THIS ISL TOWN (J. JORDAN) (J. JORDAN)	LACY L. DALTON MC 5275.4
79	NEW	1	1	FOR OLD TIME SAK (J. JORDAN) (J. JORDAN)	JERRY NAYLOR MC 5275.4
80	63	42	19	TOO MANY TIMES (J. JORDAN) (J. JORDAN)	♦ EARL THOMAS CONLEY AND ANITA POINTER MC 5275.4
81	NEW	1	1	DOWN AT THE MALL (J. JORDAN) (J. JORDAN)	TONY T. HALL MC 5275.4
82	79	—	2	WALK SOFTLY ON THE BRIDGES (J. JORDAN) (J. JORDAN)	RODNEY LAY MC 5275.4
83	53	52	7	SHE'S THE TRIP THAT I'VE BEEN ON (J. JORDAN) (J. JORDAN)	LARRY BOONE MC 5275.4
84	70	56	11	ONLY YOU (J. JORDAN) (J. JORDAN)	♦ THE STALLER BROTHERS MC 5275.4
85	NEW	1	1	DON'T LET IT GO TO YOUR HEART (J. JORDAN) (J. JORDAN)	BONNIE NELSON MC 5275.4
86	NEW	1	1	WHEN LOVE IS RIGHT (J. JORDAN) (J. JORDAN)	CHARLY MCCLAIN/WALKER MC 5275.4
87	NEW	1	1	RUNAWAY (J. JORDAN) (J. JORDAN)	BONNIE LEIGH MC 5275.4
88	NEW	1	1	LET A LITTLE LOVE IN (TENNESSEE SATURDAY NIGHT) (J. JORDAN) (J. JORDAN)	ROCKY HORSE MC 5275.4
89	77	62	20	SINCE I FOUND YOU (J. JORDAN) (J. JORDAN)	♦ SWEETHEARTS OF THE ROCCO MC 5275.4
90	74	75	4	STANDING TOO CLOSE TO THE MOON (J. JORDAN) (J. JORDAN)	TINA DANIELLE MC 5275.4
91	75	75	4	LOOKING FOR SUZANNE (J. JORDAN) (J. JORDAN)	THE FORESTER SISTERS MC 5275.4
92	87	85	23	DO YOU MIND IF I STEP INTO YOUR DREAMS (J. JORDAN) (J. JORDAN)	♦ TANYA TUCKER MC 5275.4
93	85	77	22	SOUTHERN AIR (J. JORDAN) (J. JORDAN)	THE OSMONDOS MC 5275.4
94	92	90	6	LOOKING FOR SUZANNE (J. JORDAN) (J. JORDAN)	EMERSON/GRACE MC 5275.4
95	72	73	5	DO YOU MIND IF I STEP INTO YOUR DREAMS (J. JORDAN) (J. JORDAN)	THE CANNONS MC 5275.4
96	83	72	6	SOUTHERN AIR (J. JORDAN) (J. JORDAN)	RAY STEVENS MC 5275.4
97	82	74	18	DON'T WE (J. JORDAN) (J. JORDAN)	LEE GREENWOOD MC 5275.4
98	86	82	25	TEEN FEEL AWAY (J. JORDAN) (J. JORDAN)	KEITH WHITLEY MC 5275.4
99	95	93	14	WHEN YOU HURT I HURT (J. JORDAN) (J. JORDAN)	RONNIE MCOWELL MC 5275.4
100	65	68	5	I DON'T MEAN MAYBE (J. JORDAN) (J. JORDAN)	♦ J.MASTERS MC 5275.4

Billboard. **Hot Country Singles SALES & AIRPLAY™**

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart

SALES					AIRPLAY				
WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION	WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
6	6	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	7	6	6	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	8
6	6	HELL AND HIGH WATER	T. GRAHAM BROWN	7	6	6	HELL AND HIGH WATER	T. GRAHAM BROWN	7
6	6	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	7	6	6	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	7
6	6	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	8	6	6	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	8
6	6	GIVE ME WINGS	MICHAEL JOHNSON	8	6	6	GIVE ME WINGS	MICHAEL JOHNSON	8
5	15	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	8	6	6	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	8
6	15	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	7	6	6	TOUCH ME WHEN WE'RE DANCING	ALABAMA	8
6	15	CRY MYSELF TO SLEEP	THE JUDDS	8	6	15	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	7
6	15	WHAT YOU'D DO WHEN I'M GONE	WAYLON JENNINGS	10	6	15	CRY MYSELF TO SLEEP	THE JUDDS	8
10	18	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	10	15	15	WHAT YOU'D DO WHEN I'M GONE	WAYLON JENNINGS	10
11	7	WINE COLORED ROSES	GEORGE JONES	11	11	14	WINE COLORED ROSES	GEORGE JONES	11
12	1	TOUCH ME WHEN WE'RE DANCING	ALABAMA	9	12	18	THEN IT'S LOVE	DOAN WILLIAMS	12
13	2	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	14	13	19	STAND ON IT	MEL MCONEAL	13
14	22	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	16	14	2	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	14
15	12	OUT GON' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSAAL	23	15	20	HALF PAST FOREVER	T.G. SHEPPARD	17
16	19	BAO LOVE	PAKE MCENTIRE	18	16	21	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	16
17	24	ON DARLIN'	THE O'KAINES	20	17	22	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	15
18	23	STAND ON IT	MEL MCONEAL	13	18	23	BAO LOVE	PAKE MCENTIRE	18
20	4	DADDY'S HANDS	HOLLY DURN	18	19	7	DADDY'S HANDS	HOLLY DURN	19
20	29	HALF PAST FOREVER	T.G. SHEPPARD	17	20	24	SHE THINKS THAT SHE'LL MARRY	JUDY ROOMAN	21
21	—	OUT AMONG THE STARS	MERLE HAGGARD	24	21	26	YOU STILL MOVE ME	DOAN SEALS	22
22	26	THEN IT'S LOVE	DOAN WILLIAMS	12	22	25	ON DARLIN'	THE O'KAINES	20
23	7	I MISS YOU ALREADY	BILLY JOE ROYAL	38	23	12	OUT GON' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSAAL	23
24	18	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	29	24	28	THE CARPENTER	JOHN CONLEE	25
25	15	YOU'RE STILL NEW TO ME	MURIE GROMING WITH PAUL DAVIS	31	25	29	LEAVE ME LONELY	GADY MORRIS	26
26	—	SHE THINKS THAT SHE'LL MARRY	JUDY ROOMAN	21	26	27	OUT AMONG THE STARS	MERLE HAGGARD	24
27	21	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	52	27	—	GOD HAVE YOU	EDDIE RABBITT	27
28	28	THE CARPENTER	JOHN CONLEE	25	28	30	COWBOY MAN	LYLE LOVETT	28
29	30	FULL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	31	29	16	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	26
30	—	GOD HAVE YOU	EDDIE RABBITT	27	30	—	SOMEDAY	STEVE EARLE	29

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Tower Flexes Muscle L.A.



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BY CHRIS MORRIS

LOS ANGELES Tower Records president Russ Solomon lets out a chuckle as he recalls an incident that occurred while his company's new Torrance store was under construction.

"When we dug in to make the basement, we found oil," he says. "There was an old oil well on the premises."

Solomon may hope that this incident proves prophetic. By moving into the South Bay area, Tower Records has entered one of the most competitive music and video retailing environments in Southern California.

After 10 months of construction, Tower's glittering 10,000-square-foot store opened in mid-September at the hot intersection of Hawthorne and Sepulveda. The opening could signal the first shot in a retail skirmish among chain outlets located west of the Del Amo Mall.

The freestanding Tower location sits just across Sepulveda from a mall housing Wherehouse's 12,500-square-foot showcase store, which opened in November 1985. A small Lacoste Pizza outlet is two doors down in the mall. A block down Hawthorne is Major Video's 8,500-square-foot superstore, which opened its doors in August.

In spite of the heavy concentration of competition near Tower's newest store, Solomon remains sanguine about the situation.

"Everything you do is a calculated risk," Solomon says. "We have to be in the best location in the area. Retailing responds to the availability of the best retailers, even when they're selling the same product. It becomes a real center for people interested in that kind of product. It adds real interest."

The potential number of customers in the South Bay area makes a store there particularly attractive, Solomon says.

"Five hundred thousand to 600,000 people go to that general area to shop," he says. "You've got a big city there."

Tower is making every effort to stay ahead in the fray. The new store, built at a cost of \$1.5 million, houses an estimated \$1 million in inventory—\$700,000-\$800,000 in records and \$300,000 in video product.

While Solomon has no ready piece count of his audio inventory, he says that the Torrance location carries 7,000-10,000 videocassettes and "a couple of thousand" laserdiscs. The store was designed by New York architectural firm Buttrick, White & Buttrick, which also



styled five individual Tower outlets in New York City and the company's Washington, D.C., and London locations.

"It's real hi-tech," Solomon says. "It's hard to describe without getting poetic. It's real up-market."

The high, windowless structure was designed with input from the Torrance city fathers on landscaping and materials. "The city wanted to make sure that it was an attractive building," Solomon says.

Tower's Torrance customers will walk into a long foyer highlighted by an imposing stone checkout counter and a wall of video monitors. Stacks of current top-selling LPs line the foyer wall.

The 2,000-square-foot classical department is in a room of its own on the left; to the right are the 2,000-square-foot video department and a 6,000-square-foot area devoted to LPs, compact disks, and audiocassettes.

The main room, which is decorated in muted hues like the rest of the store, is a lot of audiovisual stimulation. The ceiling is covered with mirrored tiles; neon "lightning bolts" hang overhead; and a "chandelier" is hung with 24 video screens. (Solomon estimates that there are 60 video monitors.)

The elaborate jigsaw-cut point-of-purchase displays that line the walls are designed by two Tower artists, who work out of the store's 2,500-square-foot basement.

Buttrick White & Buttrick's jazzy design is also quite functional, Solomon says. "They pretty well understand traffic flow, from working on the other stores. They've developed room in front of the counters, room for people to move around."

Tower's discount pricing on top pop titles is \$6.99; Solomon is unfazed when it is pointed out that Wherehouse sells its top 100 titles for \$9.99 directly across the street.

"When people are competing head to head, they're at the same price, if you get my drift," he says.

While the opening of Tower's Torrance store is clearly a high-water mark for the chain, Solomon says the company's expansion will continue through the end of the year. In December, Tower will open a third store in Phoenix, Ariz., and a new store in Bellevue, Wash. It will move its Tacoma, Wash. store to a new location.

The chain's Philadelphia store will probably open in January 1987, according to Solomon. A Boston outlet is targeted for a September 1987 launch. (Billboard) Buttrick White & Buttrick.



Four views of Tower Records'

Torrance, Calif., store, the newest player in this highly competitive Southern California market. Top: While other Tower superstores were fitted within existing buildings, this store was an original construction from the ground up. Second from top: In the entrance foyer, an expansive check-out counter, at left, and display planks, at right, draw attention to stacks of hit sellers. Second from bottom: Some 60 video monitors adorn the store. This cluster of screens is located in the rock section. Bottom: The DJ booth feeds sound throughout. (Photos: Tim Street-Porter)

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Seminar: Getting the Promotional Edge NARM Meet Recommends Third-Party Sponsors

BY RUSSELL SHAW

ATLANTA Music retailers should work more closely with music manufacturers and potential third-party sponsors to maximize the beneficial potential of artist-related promotions, according to Ralph King, a former senior vice president at Record Bar and now president of Advanced Retail Consultants, Durham, N.C.

This was the underlying theme of "The Successful Promotion," a key seminar in the Nov. 11 meeting here of a Taste Of NARM '88, a traveling, instruction-oriented road show offered in three Florida cities—Miami, Jacksonville, and Tampa—and here by the National Association of Recording Merchandisers.

"For you as a retailer, what I consider to be a promotion is first and foremost an idea," King told the more than 50 in attendance. "A lot of companies go about marketing their product centered around a main idea. But for you as retailers, your idea is the one thing that can get the support from manufacturers, radio, TV, and newspapers that are out there."

"I believe the best sources for new ideas are new releases. This is a good place to gather support from the manufacturers' side and radio as well. If you were involved in a promotion for Stevie Winwood's 'Higher Love,' for instance, you might be able to propose a promo-

tion to fly a couple somewhere for a second honeymoon. The key is in taking that new release and using the title to generate the idea and then gather support with co-sponsors."

King told the meeting that other potentially fertile sources for cross-merchandising campaigns are mov-

'The best sources for new ideas are new releases'

ie theaters, car dealers, and in-store appearances by popular members of local pro sports teams. He also urged ties-in with movie theaters, centered around new releases and soundtracks. "The movie business is as dependent on excitement and hype as the record business," he said. "I urge you to continually review the movie sections of your newspaper. Look for ideas like ticket giveaways and soundtrack tie-ins."

But what of the more conservative retailer not caught up in the glitz? King is similarly enthusiastic. "Most of the retail community doesn't have the built-in excitement record retailers do, so they will want to tie into that. When new shoes go on sale, people don't line up—but when a new Springsteen record does, they sure do. You may

get a 'no,' but be persistent."

The consultant listed three questions retailers should consider when planning a promotion as well as four rules to follow.

"Are you doing something that makes sense for the marketplace?" he asked. "The worst thing is to do a promotion no one cares about. You'll also want to pull out the calendar and coincide your timing around the biggest cashflow into the market, like any military payday that may exist. Your promotion should draw people into the store with money to spend. Also know up front what is expected from your manufacturer, media, and retailer partners."

King feels planning for promotion should start 60 days before the projected beginning date and that everything should be confirmed in writing 20-30 days in advance.

Despite the natural enthusiasm and euphoria that is likely to occur in the promotion-planning stage, King cited four rules:

• "If you are going to do a promotion with an unknown artist, you have to ensure the other parts of promotion are strong enough to carry that artist. Maybe the prize is strong enough to excite customers to come into the store no matter who the artist is."

• "You'll want to have broad appeal. Don't be too narrowcasted. In most markets, you want to ensure

(Continued on page 42)

New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; VA—price not available; Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲ = Simultaneous release on CD.

POP/ROCK

GENIEUX ROCKS

LP (Phon) REF 650 \$5.95

LITTLE RICHARD

LP (Phon) REF 650 \$5.95

CA (MCA) 24120 \$5.95

TESLA

Mechanical Renaissance

LP (Phon) REF 650 \$5.95

CA (MCA) 24120 \$5.95

THE THREE STOOGES

Christmas Time With The Three Stooges

LP (Phon) REF 650 \$5.95

CA (MCA) 24120 \$5.95

VARIOUS ARTISTS

Christmas Rocks

LP (Phon) REF 650 \$5.95

VARIOUS ARTISTS

Good Tule

LP (Phon) REF 650 \$5.95

CA (MCA) 24120 \$5.95

VARIOUS ARTISTS

Dr. Demetra Presents: The Greatest

Novelty Records Of All Time Vol. VI,

Christmas

LP (Phon) REF 650 \$5.95

CA (MCA) 24120 \$5.95

VARIOUS ARTISTS

Rockin' Christmas—The 50's

LP (Phon) REF 650 \$5.95

CA (MCA) 24120 \$5.95

VARIOUS ARTISTS

Rockin' Christmas—The 60's

LP (Phon) REF 650 \$5.95

CA (MCA) 24120 \$5.95

YTC

Sylarking

LP (Phon) REF 650 \$5.95

CA (MCA) 24120 \$5.95

BLACK

NAYOBE

Nayobe

LP (Phon) REF 650 \$5.95

CA (MCA) 24120 \$5.95

COMPACT DISC

J.S. BACH

Six Suites For Unaccompanied Cello;

Suites 1, 2, 3

James Sturker

CD (Sony) REF 650 \$5.95

BEALIN

Count Three And Pray

CD (Guthrie) 24121 \$15.95

DIGITAL SEA

Essence & Charm

CD (Sundance) SUND002 \$15.95

PETER GABRIEL

Plays Live

CD (Guthrie) 24012 \$15.95

(Continued on page 42)

Compact Disc Dividers

SAGE

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Carroll City, Nev. 89601



by Mike Shalett

HOW MANY OF today's record consumers recall that Peter Dinklage was once a member of Genesis? Is the fan of one act also the fan of the other?

We were able to poll audiences of both acts on their recent tours. Here are some data points and contrasting their fans.

Genesis' audience was slightly younger than the fans sampled at a Genesis concert.

Eighteen percent of Gabriel's fans are teenagers under the age of 18. Two-thirds of his audience are 18-26, while the remainder, some 15%, are over 27.

Genesis' audience has fewer fans under the age of 18. The younger segment of teenagers is 15% of the total audience, while 15% are over the age of 25. The remainder, 60%, is between 18 and 24 years old.

Age is also a factor when we discover how these fans found out about the show they were attending. In both cases, word of mouth is the most frequently mentioned way of finding out about the show. Word of mouth edges out radio by a few percentage points with both audiences.

In the case of Genesis fans, the newspaper ads drew 20% of the audience. In terms of most concerts,

this is quite high. Newspapers were only mentioned by 6% of Gabriel's fans as the means from which they found out about the show. We see from the data that the large increase in print effectiveness can be directly linked to

Genesis, Gabriel fans contrasted

the older age of the audience. As we've seen in the past, older audiences are more likely to find out about a show through a print ad.

The favorite radio format for both acts' fans is overwhelmingly album-oriented rock. In each case, the sample was asked to tell us their two favorite radio stations. In the case of Genesis' fans, AOR call letters outscore top 40 call letters by 4-1. In the case of Gabriel's fans, the ratio increases to 6-1, but markets we sampled in both offer very strong top 40 call letters.

In relation to their concert attendance behavior, we see that the Genesis fan is a much more casual concert-goer. He or she attends fewer concerts than their counterparts at the Gabriel shows. Most of them see fewer than three shows in a year.

The Gabriel fan is much more active. More than one-third attend a show six times a year. When we asked the Genesis fans if they had seen the band in concert before, 70% told us it was their first time.

As for product, 77% say they own Genesis catalog, while 47% say they have the most recent album, "Invisible Touch." In Gabriel's case, 75% of the sample say they own some of his product, while 60% claim ownership of his latest effort. We tried to discover crossover by asking those at the Genesis show if they had purchased Gabriel's record, however, we did not gather this information from Gabriel's audience.

"On Target" is a biweekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a Connecticut-based music industry marketing consultancy of which Mike Shalett is president.



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FOR WEEK ENDING DECEMBER 6, 1986

Billboard. TOP COMPACT DISKS

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permission of the publisher.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	POP TM Compiled from a national sample of retail sales reports.	TITLE
1	1	1	5	BOSTON	★ ★ NO. 1 ★ ★ 4 weeks at No. One	THIRD STAGE
2	2	—	2	BRUCE SPRINGSTEEN	BRUCE SPRINGSTEEN & THE E STREET BAND	
3	3	2	12	PAUL SIMON	WARNER BROS. 2-25447	GRACELAND
4	16	22	3	THE POLICE	ARM CO. 3902	EVERY BREATH YOU TAKE: THE SINGLES COLLECTION
5	10	13	10	BRUCE HORSBY & THE RANGE	MCA PCD 2-3056	THE WAY IT IS
6	7	5	5	BOSTON	EPIC EX 34188	BOSTON
7	12	11	6	BON JOVI	MERCURY 632654 2 POLYGRAM	SLIPPERY WHEN WET
8	4	8	21	GENESIS	ATLANTIC 2-8184	INVISIBLE TOUCH
9	5	4	8	TALKING HEADS	SIRE CAP 46137 WARNER BROS.	TRUE STORIES
10	8	7	13	BILLY JOEL	COLUMBIA CO 40402	THE BRIDGE
11	9	6	9	HUEY LEWIS & THE NEWS	CHRISTYAN NW 4-1154	FORE!
12	6	9	23	PETER DINKLAGE	2-24081 WARNER BROS.	SO
13	15	3	17	STEVE WINWOOD	ISLAND 25446 2 WARNER BROS.	BACK IN THE HIGH LIFE
14	11	10	11	LIONEL RICHIE	MOTOWN 615580	DANCING ON THE CEILING
15	13	12	16	MADONNA	SIRE 2-25442 WARNER BROS.	TRUE BLUE
16	17	18	80	PINK FLOYD	HARVEST CO 46001 CAPLCO	DARK SIDE OF THE MOON
17	NEW	1	1	BRUCE SPRINGSTEEN	COLUMBIA CO 38653	BORN IN THE U.S.A.
18	30	25	3	BOSTON	EPIC EX 30550	DON'T LOOK BACK
19	17	31	3	ROBERT PALMER	ISLAND 2-20473 ATLANTIC	RIPTIDE
20	25	26	77	STEELY DAN	MCA MCA 5570	DECADE
21	19	34	5	CYNDI LAUPER	PORTRAIT 8N 4033 3 EPIC	TRUE COLORS
22	23	19	17	ANDREAS VOLLENWEIDER	CBS MASTERWORKS NW 42251	DOWN TO THE MOON
23	28	—	2	MANNHEIM STEARMROLLER	ARM CO. AN GRAMPHONE AGCO 1964	FRESH AIRE CHRISTMAS
24	22	21	67	CREECEENEA CLEARWATER REVIVAL	FANTASY REC 823-0392	CHRONICLES
25	26	24	3	LED ZEPPELIN	ATLANTIC 2-19129	LEO ZEPPELIN
26	21	16	8	TINA TURNER	CAPLCO 46233	BREAK EVERY RULE
27	27	—	2	THE HUMAN LEAGUE	ABACO 6667 2 POLYGRAM	HOT ROCKS 1964-1971
28	NEW	1	1	LINDA RONSTADT	ELKSIR 91 80471 2	FOR SENTIMENTAL REASONS
29	29	20	9	SOUNDTRACK	COLUMBIA CO 40332	TOP GUN

THIS WEEK				CLASSICAL™		Compiled from a national sample of retail sales reports.		ARTIST	
LAST WEEK		2 WEEKS AGO		WEEKS ON CHART		TITLE		LABEL & ALBUM ID: DOWNSAMPLING LABEL	
1	4	8	4	HOROWITZ IN MOSCOW		★ ★ NO. 1 ★ ★		I work at No. One VLADIMIR HOROWITZ	
2	2	3	18	SYNCHOPATED CLOCK		PRO ARTE CSD 264		ROCHESTER POPS (KUNZEL)	
3	1	1	15	DOWN TO THE MOON		CBS MA 42355		ANDREAS VOLLENWEIDER	
4	5	6	5	SOUTH PACIFIC		CBS MA 42205		TE KANAWA, CARRERAS	
5	3	2	44	BACHBUSTERS		TELARC 80123		DON DORSEY	
6	6	4	37	HOROWITZ: THE LAST ROMANTIC		CG 419 045		VLADIMIR HOROWITZ	
7	7	5	25	BACH MEETS THE BEATLES		PRO ARTE CSD 211		JOHN BAYLESS	
8	8	7	13	HOROWITZ: THE STUDIO RECORDINGS		CG 419-217		VLADIMIR HOROWITZ	
9	10	10	10	HOLST: THE PLANETS		TELARC 80133		ROYAL PHILHARMONIC ORCHESTRA	
10	9	9	80	AMADEUS SOUNDTRACK		FANTASY WGM 1791		NEVILLE MARRINER	
11	12	14	4	FILMTRAX		PRO ARTE CSD 280		LYN LARSEN	
12	11	11	11	SABRE OANCE		PRO ARTE CSD 250		HOUSTON SYMPHONY (COMMISSION)	
13	13	12	80	TCHAIKOVSKY: 1812 OVERTURE		TELARC 80041		CINCINNATI POPS (KUNZEL)	
14	15	16	45	ORCHESTRAL SPECTACULARS		TELARC 80115		CINCINNATI POPS (KUNZEL)	
15	14	13	80	TIME WARP		TELARC 80106		CINCINNATI POPS (KUNZEL)	
16	18	26	3	KATHLEEN BATTLE SINGS MOZART		ANGEL CDC 47355		KATHLEEN BATTLE	
17	17	17	80	STAR TRACKS		TELARC 80094		CINCINNATI POPS (KUNZEL)	
18	16	15	35	SWING, SWING, SWING		PHILIPS 412-626		BOSTON POPS (WILLIAMS)	
19	19	18	24	TELARC SAMPLER # 3		TELARC 80033		VARIOUS ARTISTS	
20	20	19	33	WILLIAM TELL AND OTHER FAVORITE OVERTURES		TELARC 80118		CINCINNATI POPS (KUNZEL)	
21	21	20	9	ANNIVERSARY		LONDON 417-382		LUCIANO PAVAROTTI	
22	22	22	32	SONGS FROM LIQUID DAYS		CBS NW 35544		PHILIP GLASS	
23	23	23	69	GERSHWIN: RHAPSODY IN BLUE		CBS NW 39499		LOS ANGELES PHILHARMONIC (THOMAS)	
24	26	—	2	OVORAK: CELLO CONCERTO		CBS NW 42206		YO-YO MA	
25	NEW▶	1	1	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK		TELARC 80137		LONDON SYMPHONY ORCHESTRA	
26	25	24	12	ROMANCES FOR SAXOPHONE		CBS NW 41212		BRANFORD MARSHALL	
27	27	27	28	PLEASURES OF THEIR COMPANY		ANGEL CDC 47196		KATHLEEN BATTLE, CHRISTOPHER PARKENING	
28	24	21	14	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS)		CG 415-963		TE KANAWA, CARRERAS, (BERNSTEIN)	
29	28	28	6	BEETHOVEN: PIANO CONCERTO NO. 5		PHILIPS 416-215		CLAUDIO ARRAU	
30	29	29	80	COPLAND: APPALACHIAN SPRING		TELARC 80078		ATLANTA SYMPHONY	

NARM SEMINAR

(Continued from page 41)

that better than 50% of the people will be interested in that promotion."

- "Keep the promotion simple for everyone. Don't set up a series of qualifiers, like a series of trivia games that will be too intense and complicated for customers to participate in."

- "Make sure the promotion is legal. Some cities and states have very strange laws about what you can or can't do. Before you invest that time and energy, know you are legal and within bounds."

King also had some words of caution about what to look for when taking on a local radio station as a partner in promotion. "Look for the station that merchandises music, rather than just the station itself," he said. "The one to work with is the one that will tell the listener who the artist is, what album the song came from, and talk about the new release."

"They are going to want some advertising, so look for a third person like another retailer or a record company to fund your idea. But make sure that the radio station is giving you promotional time, not including it as part of an advertising package they are selling you. What you have to offer to encourage this is the physical presence they don't have. You should offer the radio station front-of-store physical display for their call letters."

Lastly, once the promotion is in place, King indicated he considers two weeks to be a useful lifetime for such an event. "After that, the people in the store are ready for the next promotion," he said.

The NARM regional agenda included a discussion centered on the future of cutouts.

It was agreed by participants on the panel that because of the large amount of turntables in use, cut-out LPs will thrive for some time to come, particularly if and when new releases by these artists are not available on LP and parallel CD catalog carries a substantially higher price. Price-competitive CD cutouts, by contrast, were not seen as being a significant factor in the near future.

Participants on the "What's A Cut-Out And Why Is It So Cheap?" panel were Mike Maslin, Surplus Records & Tape Distributors; Brian Panter, Turtles Records and Tapes; Steve Pearlman, Scorpio Music; and Susan Smith, One Way Records.

CY-1018. THE COUNT BASIE ORCHESTRA, "LONG LIVE THE CHIEF," DDD



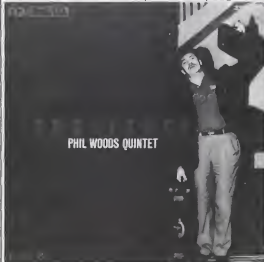
CY-1128. MCCOYT TYNER, "DOUBLE TRIOS," DDD



CY-1216. CARMEN MCRAE, "ANY OLD TIME," DDD



CY-1316. PHIL WOODS QUINTET, "GRATITUDE," DDD



This winter, Denon jazz is hot.

Recorded in New York as part of Denon's Jazz Project, each of these four Compact Discs contains over 60 minutes of heat. Experience the warmth of Carmen McRae in the thirteen classic cuts of "Any Old Time." McCoy Tyner's first work on the Denon label, "Double Trios" is also his first to include performances on electric keyboards. Also new to the Denon label are two first-place winners in the 51st Annual *down beat* Reader's Poll: the Basie Band and Phil Woods.

To keep the heat on, this music has never stepped outside of the digital domain. Each disc was digitally recorded, digitally mixed and digitally mastered on proprietary Denon equipment. But you'd expect no less from the First Name in Digital Recording.

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MCA Bows 'Mutt Music'

BY CHRIS MORRIS

LOS ANGELES MCA Records' Nashville division is attempting to stir retail and consumer interest in what it is calling "mutt music" artists—country-inflected performers whose sound has the potential to appeal to younger listeners—with a sampler featuring six of the label's up-and-coming acts.

The 12-track sampler, which features two songs apiece by Steve Earle, Lyle Lovett, T-Bone Burnett, Giles Reaves, Nanci Griffith, and the duo Acoustic Alchemy, is being used to spark enthusiasm for the acts at in-house, retail, and consumer levels.

"Country music is going through an evolutionary stage as far as sound," says Walt Wilson, director of marketing for MCA Nashville. "You have two forms. First you have traditional—George Strait, Reba McEntire, and Randy Travis. Then you have another sound; I call it a 'mutt' sound. It's a crossbreed, a hybrid, and it lends itself to a broader base than traditional country."

Resistance to the country label, which is frequently applied to the new style, is often found behind the counter at the retail level, according to Wilson. "When you call certain music country, it's hard to get younger

people and store clerks," he says. "You don't go into a record store and hear Conway Twitty. You hear rock."

The problem is primarily one of a lack of exposure to the new, less traditional sounds, he says.

"I can ask the clerks, 'Do you like country music,' and they'll say no," he says. "But I can play Steve Earle and say, 'Do you like this,' and they'll say yes."

To that end, MCA has pressed 2,000 copies of the anthology, titled "The You Can't Resist Sampler" after a Lovett composition included on the LP. Via its branches, the label will distribute 1,500 copies to retail outlets for in-store play; another 500 have been allocated for college radio.

Each copy will include a sheet of information on the artists and a questionnaire post card. Among the questions posed are, "Do you feel differently about these artists after listening to the album?" and "How would you describe this music?"

Wilson says the sampler will also be used to educate MCA branch personnel.

"Realistically, they don't listen to every record in the branches," he says. "We're turning our own people on to this music."

The mid-November shipment of
(Continued on page 49)

Independent Record Alleys Share Ad Space 'Partners' Maintain Distinct Inventories In 2 States

This story prepared by Earl Paige in Los Angeles and Ed Morris in Nashville.

NASHVILLE Two independent record store owners in the Cincinnati area have found that by teaming up they can sharpen their competitive edge. Both stores are called Record Alley, an angle that allows the advertising for one to simultaneously promote the other at no

'It helps us both to use the same name—we both get traffic'

cost.

Bob Theissen's Record Alley is a 2,400-square-foot store and is located in a historic and refurbished shopping plaza in northern Cincinnati. Marty Nelson's Record Alley, a freestanding 1,800-square-foot store, is across the Ohio River from Cincinnati in Erlanger, Ky. The "partners" have been friends for 15 years and used to promote record-collector shows.

Theissen says their experience with such exhibitions helps their retail service. He adds that because they are record collectors, they em-

phasize customer service.

"We don't turn anybody away. We treat our customers like real people," says Theissen. "We always have customers who else they're looking for. We go out of our way to get a special order. Sometimes the customer doesn't even know something is available. They give us a title they've been wanting for years. We just go down to the one-stop and pick it up right off the shelf."

Although both men say they do not plan their advertising together, each commonly includes the other's store address and phone number in the ad time or space purchased individually. Moreover, each honors the other's sale prices on albums, even though they don't maintain an identical pricing structure.

The Kentucky store has been in operation for seven years; the Cincinnati outlet has been in business for one year.

According to Theissen, he and Nelson both decided to use the store name Record Alley. Theissen says, "It helps us both, using the same name. We run advertising together. We both get traffic."

Ordinarily, the two stores "use a lot of radio," Theissen says. AOR outlets WEBN Cincinnati and WKVS Vancouver, Ky., plus the commercial college station WOXY Oxford, Ohio, get heavy use. "I'm about half-soul or whatever you call

it," says Theissen. "Marty has a lot of country. But our biggest category is hard rock, a lot of heavy metal."

The two have not diversified into full-line video, but both stores rent music videos. "We have around 100 titles," Theissen says. "We've been doing this for a year; \$5 rental for two days." Nelson says that "20 or so" full-service video stores in his area make his branching beyond music videos seem superfluous.

Both Record Alley stores are open 11 a.m.-8 p.m., Monday-Saturday, and from noon-7 p.m. on Sunday.

NEW RELEASES

(Continued from page 41)

J. HAYDON, MENDELSSOHN
Sings Quartets, Octet in F, Major
Symphony Quartet, Panocha Quartet

CD Dunes CD 11276-104

ELTON JOHN

Leather Jackets

CD Gosh 2 2415-USA/WEA 515 90

KRAFTWERK

Electric Blue

CD Warner Bros. 2 25525-WEA 515 90

GUSTAV MAHLER

Symphony No. 5

Edsall Inhof, The Frankfurt Radio

Symphony Orchestra

CD Dunes CD 10401-104

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26th—30th January 1987

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MIDEM '87



sonet

INTO THE MULTI-MEDIA AGE

Involvement in multi-media exploitation of programming has been recognized by Sonet as a logical evolutionary step for some years now, so it was no great surprise, when the Europifilm studio complex came on the market two years ago, that the Sonet group came up with a successful bid for the facility.

Says Sonet international group chairman Dag Haeggqvist: "We saw this as a non-recurring opportunity, coming at a time when we were witnessing the parallel development of high technology progress in the audio, video and film media.

"Increasingly, home entertainment companies have to content themselves with all forms of exploitation of program material. Today, when you release an album of music, you are thinking not just in terms of a vinyl disk, cassette

and compact disk, but also portable film, video and TV connections. The reason we made such a substantial investment in the studio area is that we realized how essential it is to operate on a multi-media basis."

The Sonet Studio complex, still in the course of modification, consists of film and video studios, video mixing and dubbing facilities, video duplication, handling in house and custom work, and three sound studios, the largest of which can be used for combined sound and video recordings and incorporates a 120-seat theater.

Acquisitions of the Europifilm complex has put the Sonet group in an unrivaled position in Scandinavia. "No one," says Haeggqvist, "would be stupid enough to try to compete with us."

The studio complex is located in northwest Stockholm, an area which also boasts the headquarters of EMI, CBS, Toolex Alpha and, in due course, PolyGram. The facility includes a mobile studio which, while on site, is used as a control room for the video studio.

Sonet has already released album/video packages featuring pianist Adam Mokowicz, Chet Baker, the late Zoot Sims, Benny Carter, and the Bend Sinus in Rio production featuring Siva, Toots Thielemans and Sylvia, and more such productions are being lined up.

"This is a reflection of the fact that in the present economic

sonet

and technological climate, record companies just cannot afford to limit their operations to one level. The record company is just one useful channel for the distribution of music, but in order to survive and prosper today, you have to get into all the areas where music can be used," says Haeggqvist.

And what makes this philosophy especially timely is the fact that, over the coming years, big changes in the Scandinavian broadcasting landscape are likely to create a massive demand for programming, not least in the TV medium. "Even if the actual transmission of television programs continues to be controlled by the government," Haeggqvist says, "the networks will need the help of the private entertainment industry to maintain program output."

"In the years ahead I am sure that an increasingly large proportion of Sonet's turnover will come from sources other than conventional record and cassette sales."

SWEDISH SPICIENCY—INTERNATIONAL EXPERTISE

Adaptability, dedication to good music, solid integrity and an efficient but also, variable, way of doing business—these are some of the factors which have maintained the Sonet group on an enviable level of prosperity for three decades.

In recent years, independent companies in the music business which operated in a fairly free and easy manner, buoyed along by a love of music and a pioneering spirit, have shown themselves to be increasingly vulnerable to the chill winds of recession and to the unrelenting force competition of the mega-corporation.

But in a business where there have been substantial attrition, takeovers, mergers, bankruptcies and buy-outs, Sonet has not only survived but has prospered and progressed—without sacrificing in the process the good nature, non-conformism and sense of fun which have been so much a part of its philosophy.

The ability to run a business with brisk efficiency, without giving the slightest appearance of being brisk, is a well-known Sonet attribute. The company's innate friendliness and ability to communicate its enthusiasm for the function of disseminating good music have a lot to do with the fact that its relationships with licensors and licensees are mostly of the long-term variety.

When they started the Sonet label in 1956, Sven Lindholm and Gunnar Bergstrom financed the operation with 5,000 Swedish crowns borrowed from their parents. The company has been self-financing since that time and is currently turning over 750 times its first year's income.

Says Sonet international group chairman Dag Haeggqvist: "Good relationships within the industry are tremendously important to us. We feel that we approach the business in much the same way as do Chris Wright, Chris Blackwell and Richard Branson and this obviously helps to generate mutually beneficial associations. I do a great deal of travelling in the cause of maintaining personal contact with our business partners and I think this is a key reason why we continue to have the respect of these people.

"Another important factor is that we still like to listen to music and to participate in the creative process."

It is ironic and paradoxical, but it may also be true, that what helps Sonet to sustain prosperity is that its directors do not really regard making a profit as a priority when they first went into the business and, privately, they will still confess to you today that it is not their main motivation.

"It really didn't develop as a business as a business at the beginning," Haeggqvist says. "The only money that was put in from the start was enough to import the first shipment of Savoy records from the U.S. Then it was a question of selling that product in order to raise money to



The Swedish jazz enthusiasts who turned their mutual musical passion into a major international multi-media success. From left: Sven Lindholm, Gunnar Bergstrom, and Dag Haeggqvist.

buy some more.

"Sonet has always been under-capitalized, and yet we have been running at a profit for most of the time we have been in business. We have never paid dividends. The main return we look for is the satisfaction of producing good music.

"We have never been, primarily, a bottom-line oriented company, though, of course, we recognize that if we didn't make profits we would not be able to continue in business. We are not concerned to make personal fortunes—and this has much to do with the way we live and the kind of tax system that prevails, because it is a system which does not favor the private accumulation of wealth. However, by international standards, it is quite favorable to the idea of re-investing profits in order to expand the business and thus generate social benefit.

"This in a way has reinforced our inclination to follow our own ambitions and instead of trying to make the maximum amount of profit in the minimum period of time, we have had very good reasons to invest in good recordings where, maybe, a profit will emerge after a period of years.

"This means that we can spend a lot of time developing an artist or an act. We don't have the obligation of reporting to shareholders every six months and having to prove that all the artists on our roster are generating profits. I think this bottom line pressure can backfire tremendously in terms of artist development."

The Sonet management feels, in short, that it makes more sense to use its financial resources in interesting recording and video projects rather than pay increasing amounts of tax on high personal incomes. "As Haeggqvist puts it: "We have had the satisfaction of doing a lot of things through the company which more than compensate for having to settle for swimming pools of modest dimension and a near absence of yachts."

He adds: "We have never had a problem to know what to do with our money, where to invest it. The income the Sonet group has generated has given us the opportunity to record a lot of artists we have always admired, irrepress-



Sonet headquarters for the past 10 years has been the long-restored art nouveau house on the island of Lidingö, just 10 minutes from the center of Stockholm.

tive of whether those recordings are going to bring us a financial return."

Another strand of the Sonet philosophy is that to go half-heartedly into something which is ostensibly commercial but uninspiring on a creative level may well be less rewarding financially than doing something non-commercial with great vigor, commitment and conviction.

Although deceptively unhurried and relaxed in their approach, the Sonet people are very much alive to the basic imperatives of business survival. They have been quick to see the need to reconstitute the group as a multi-media operation—hence the restructuring process which took formal effect on July 1 last year when the parent company was designated as Sonet Media AB and grouped within it were divisions handling records, films, videos, music publishing, art, studios, distribution and operating companies in the four Nordic countries, U.K. and France.

Other elements in the Sonet success story are the fact that the company has never put itself in a position where it depends excessively on being the licensee for Scandinavia of one particular label and, with the inestimable benefit of experience gained over 30 years, Sonet is particularly well attuned to the needs of music consumers in Sweden, Denmark, Norway and Finland.

"The multi-national companies, for some reason, have not been all that vigorous in their Scandinavian business activities; they have mostly regarded their operating companies more as vehicles to market their international product rather than as means of building and exploiting local repertoire. Furthermore, the interest of the multi-national companies here in handling third party repertoire for the Scandinavian market seems to have declined every year," says Haeggqvist.

Sonet has devoted a great deal of time to building a
(Continued on page S 17)

1986 Sonet

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CREATIVITY + CREDIBILITY = CONTINUED CHART SUCCESS

With the current diversification and expansion of the Sonet organization, its record label is now the day-to-day responsibility of Hans Breitholz, who had gained valuable local experience with EMI Sweden in their marketing and sales manager, having previously been a working musician. Breitholz shares his responsibility with Lars Olof Helen, Sonet director and international manager, who has been with the company for 20 years.

Much of Breitholz' time inevitably involves Sonet's licensed-in labels—Chrysalis, Island, Jive, ZTT, Stiff, Mute, Curb and a number of slightly more specialist labels like the jazz-oriented Pablo. Of particular note at the moment in terms of domestic success are Depeche Mode, Huey Lewis and a new Chrysalis band called Device, whose success in Scandinavia is regarded as a prelude to greater international fame, while their songwriter Holly Knight (her songs have been recorded by Tina Turner and Rod Stewart among others) has her own hit in Sweden with "Hanging On A Heart Attack."

In a country where critical comment in the press is still of some considerable importance, much of Sonet's success is, of course, achieved with internationally respected artists such as Steve Winwood, Robert Palmer, U2, etc.; and while promotion is gaining in importance and both Samantha Fox and Billy Ocean have capitalized on their worldwide success with even bigger hits in Sweden.

Naturally, the effectiveness of Breitholz and his aggressive, young promotion and marketing team is measured partly by chart results. In Sweden, there are two notable charts—what is known as the Tracklistan is compiled by listeners sending in postal votes to the Swedish radio organization. This is regarded as an important step towards inclusion on the Sales Chart which is published fortnightly in the main media and is based on a representative survey of national dealers.

Most &R decisions regarding local talent are undertaken by a committee and of course local repertoire acquired can be both time consuming and profitable, de-



Longtime Scandinavian favorite—Island's Robert Palmer—returns to Sonet's gold disk salute. From left: David Harper, manager; Lars Olof Helen, Sonet Sweden; Palmer; Phil Cooper, Island International director.

spite, as Breitholz says, "the fact that any investment in artists who sing in Swedish is unlikely to be recouped anywhere else other than Scandinavia, naturally enough. However, it is necessary to have longer relationships with local acts, although the flow of imports which often affect international repertoire does not apply."

Among local names with the strength of Sonet behind them is Py Backman, already a major star in Sweden, the fairly new Di Leva, an Iggy Pop like figure whose material veers from the melodic to the manic, and of course many other local artists in every style from folk to jazz to country, using the Swedish language and impressions of the unique Swedish lifestyle and deep Nordic heritage to continue the country's long musical tradition. Some artists prefer to mix Swedish and English and notable among these is the affable country personality Håkan Anderson. A giant of a man in every way including musically, his best selling album has sold in excess of 150,000.

Swedish artists choosing to perform in English with
(Continued on page S-20)



Sonet Group Swedish divisional directors, from left: Peter Posse, Sonet Film; Hans Breitholz, Sonet Grammofon; Stefan Lagstrom, Sonet Music; and Olle Mossberg, Sonet Studios.

the film studios are fully backed up with all the necessary offices, production suites for sound effects overdubbing, wardrobe, dressing room facilities, restaurant and fully equipped work shop. This attractive site also houses the Sonet video duplication plant with naturally enough, multi-language subtitling equipment and four master machines driving 200 VHS slides and smaller quantities of the other formats.

While most of those who have used the new studio complex are already connected with Sonet, Mossberg is happy that more and more clients from outside Scandinavia will be taking advantage of the facilities, which compare very favorably in price with most American or British studios which are similarly
(Continued on page S-20)

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SELECTIVE SUCCESS

Sonet Film has been part of the Sonet group since the end of the '70s, although the current managing director of the film and video company, Peter Posse, has only been with the company since 1984, when he joined from the Reader's Digest organization. Perhaps not the most obvious background for the boss of a film and video company, but Posse had spent his years with Reader's Digest marketing their well-known box sets of albums and cassettes—including the uniquely successful direct marketing campaign on local Swedish product with phenomenal success that has yet to be repeated—so the music world was by no means unfamiliar . . .

"We work in three main areas—theatrical releases, home video, and in co-productions with other companies like Svensk Filmindustri, Viking Film and others."

"We acquire films in pretty much the same way as anyone else, visiting major centers of film production, attending film festivals around the world and trying to acquire the best films—and then selling as many copies of them as we can. We maintain fairly selective policies as regards films, because the market is very turbulent today—a number of Norwegian companies, for instance, have been working with public money, and there's a lot of money circulating at film festivals, to the point where even if you could afford the unrealistically high prices, it's very difficult for investors to get their money back. As a result, we've been concentrating on quality, supported by strong marketing efforts to develop pictures which aren't immediately obvious into success. We buy for Sweden and Denmark, or for the whole of Scandinavia—the biggest pictures are of-

(Continued on page S-21)

THE TOTAL AUDIO—VISUAL FACILITY

While Sonet has invested in studios for some time, recent years have seen investment of a magnitude which must be the envy of similarly sized companies. Apart from the purchase in London of the celebrated Riverside Recording Studios (now largely re-equipped with the latest in computer mixing facilities etc.) the opportunity to acquire what had been the film studio complex of Europa Film in Stockholm was eagerly accepted.

Following extensive renovation which continues, this multi-faceted complex in the Bromma suburb of Stockholm is overseen by Sonet Studio's managing director Olle Mossberg, who was previously head of technical facilities at the Swedish national television company. "The complex contains six studios—two of these are large fully equipped film/sound stages currently, of course, also used for video production. One is used exclusively for video and television production and there are three state-of-the-art recording studios."

One of the major sound stages is fully wired for both 24-track video (SSL) and video and equipped with movable seating for recording live concerts. Naturally

Secret Service



One of the very few internationally notable Swedish groups of the 1960s was Ola & the Janglers, led by Ola Hakanson, a multi-faceted genius of popular music. When the Janglers disbanded, Ola became head of Sonet's music publishing arm in Sweden, as well as assisting and supervising the production of numerous hit records for a wide variety of artists from Sweden and many other countries. For some years, despite frequent encouragement, Ola resisted the temptation to record again but, by 1980, he had restarted, using the group identity of Secret Service. Little may have been expected of this revival, but after the first single by Secret Service had charted in Germany, Holland, Belgium, Denmark, Norway, Brazil, Italy, Spain, Mexico and Australia, and subsequent releases performed similarly well, Ola eventually had to relinquish his fulltime music publishing career in favor of a return to performance.

His latest and potentially biggest record release (even for someone with such a notable past) is a duet he has cut with erstwhile Abba star Agnetha Faltskog, "The Way You Are." The best is probably yet to come . . .



*In 1968 Chrysalis and Sonet began a relationship which in 1986 is stronger than ever.
Chrysalis Sweden salutes Sonet.*



CONGRATULATIONS

PAUL SIMON

YOUR WAY IN NORWAY

For many years Sonet was represented in Norway by the independent Arne Bendiksen Co., and the two companies enjoyed a close relationship until 1983, when a variety of reasons, Bendiksen's closed down—at which point Sonet Norsk Grammofon was launched with Terje Engen (previously international head of Bendiksen's) in command. Sonet's Norwegian Co. is the local licensee of product from Chrysalis, Island, Mute, Jive, etc., as well as for the Swedish Polar label (Abba and its individual members' solo projects, including the "Chess" musical, and their associated Record Station Co. with Thomas Ledin and Eva Dahlgren). Local licensees also include such companies as Big Hand (with their award-winning country act, Claudia), Union (original home of Fra Lippo Lippi) and Hanne Krogh, both with her solo career and in her position as half of the Eurovision song contest winning duo Bobbysocks, whose most recent release "Waiting For The Morning" has already achieved a diamond status in its home territory.

In addition, a list of familiar names who have achieved considerable arena success throughout the Norwegian territory with sales awards of various precious metals include Leo Sayer, Frankie Miller, Manfred Mann and Tracy Ullman, as well as more predictable names like Samanitha Fox, Billy Ocean, Frankie Goes To Hollywood,



This time it's Norwegian gold for Huey Lewis, Sonet Norway. With the picture of Lewis are Mike Allen, Chrysalis international director, left, and Richard Isbell, Sonet Norway.



Frankie went to Norway to receive gold from Sonet Norway for their Island/ZTT album, "Welcome To The Pleasure Dome."

DENMARK— CONTINUING THE SONET TRADITION

Although Sonet's head office has been at the company's splendid mansion on the island of Lidingö near Stockholm for many years, the first Sonet label was established in Denmark in 1951, when jazz fanatic Karl-Erik Knudsen launched the Storyville label which he incorporated into the Sonet Dansk Grammofon company in 1955. When the Sonet label in Sweden began operations in 1956, an arrangement was made for the Swedish company to release Danish Sonet and Storyville product on the new label and vice versa. Knudsen entered into licensing arrangements with Chris Blackwell (when Island and Blackwell were still based in Jamaica) and also with Roulette, Chancellor and Colpix, among other American labels. Although the Danish company often initially inaugurated new licensing deals—mostly for the whole of Scandinavia—

(Continued on page S-22)



Mute's Daniel Miller and members of Depeche Mode receive a Scandinavian Sonet award for sales of more than 250,000 albums. With Miller, right, and Depeche Mode are Henry Denander, Sonet Group financial director, Dag Hoegsgaard, Sonet International Group Chairman, Kent Munch (kneeling), Karl Knudsen, Jonas Holst, and Lars Olaf Helen.

FINNISH SONET—IT'S JUST THE BEGINNING

On Sonet Suomi AB, the Finnish branch of Sonet based in Helsinki, was launched originally as a joint venture with Polar Music International some three years ago, after a long period working in conjunction with the well-established local independent company, Scandia—itsself a division of the well known Fazer conglomerate. Label boss since 1981 has been Gugi Kokkijushkin, who is now head of Sonet Finland, having previously been managing director of Scandia, which was formed during the 1950s by a quartet of jazz enthusiasts—a similar story to that of Sonet in Sweden. At this point Sonet distributes a positive galaxy of labels in Finland—Chrysalis, Island, Jive, Virgin, Stiff, Pablo, Curb, Alligator, Mute, Polar as well as the many subsidiary labels which owe allegiance to these companies like Go! Disc, Siren, and ZTT for example.

While in the '70s Finland seemed a strong advocate of local New Wave/Punk acts, more recently English language music and melodic rock appear to have taken over, which is reflected by the fact that Sonet's market share has increased from 4% at the start of 1983 to 10% this year.

Among the acts which contributed to this impressive performance are Dingo, a domestic act with a diamond disk for "Pyha Kylan" earlier this year, and Paula Koivuniemi, whose "Ilman Minua" has just gone gold. From the international sector, Samanitha Fox has captured the imagination of Finland just as she has the rest of Scandinavia—"Touch Me" achieved gold status recently, although she has female competition in Finland in the shape of Germany's Sandra, whose record "Long Play" won a diamond disk earlier this year.

Plainly, the Finnish branch of Sonet is expanding all the time—Kokkijushkin and his staff are confidently expecting further major Finnish success for licensed acts Huey Lewis & the News, Billy Idol, ZTT, Frankie Goes To Hollywood, Paul Roberts, Pete Townshend, Johnny Winter, Ultravox, the Human League, and the venerable Dr. Feelgood, as well as having international hopes for various other local acts following in the established tradition of past hitmakers for Finland like

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Huey Lewis, etc. etc.

Sonet Norway has an 8% market share, and as Norway is the leading Scandinavian country in the field of compact disks, expects to improve that position as local acts such as Bobbysocks, Eldon and Marius Muller reach for international stardom while the impressive roster of international acts already noted should be augmented by the anticipated breakthrough of acts like the Waterboys, James Warren, the Beat Farmers, Devio.

Terje Engen feels that the close cooperation between Sonet executives in the various companies has created an impressive loyalty, which is of paramount importance in the Sonet success story. He adds, "As the only real established independent record company in Scandinavia, Sonet combines—from management down through the rest of the organization—commercialism with genuine musical interest. The Sonet philosophy is based more on creativity and discovering new talent from all parts of the world than simply on market share and that philosophy is shared by most of the international labels we represent. Bear in mind that 25 years ago Sonet was the first company with which Island Records' boss Chris Blackwell made a licensing agreement for his label, and that relationship continues today."



Golden Fox In Finland—Jive's Samanitha Fox and Sonet Finland M.D. Gugi Kokkijushkin celebrate mutual gold in Finland.

Fabulous Thunderbirds



Bob Dylan stopped by backstage following the Fabulous Thunderbirds' Madison Square Garden appearance. From left: Nina Wilson, Dylan, Fran Chesney, Jamie Vaughan, (Photo: Chuck Pulin).

One of the most critically acclaimed acts of the past 15 years has been Texas r&b combo, the Fabulous Thunderbirds. Throughout their lengthy career, the group has been associated in Scandinavia with Sonet. More recently, the group has signed with Epic Records for the entire world, with the exception of Scandinavia, where they preferred to remain with Sonet. Their current LP, "Tuff Enuff," produced by Dave Edmunds, recently became the band's first to reach the Top 20 of the Billboard album chart and also their first to be certified gold.

That they have chosen to remain with Sonet has not, in fact, set a precedent: both Doug Sahm and Augie Meyers, leading lights of Sir Douglas Quintet, also decided that their relationship with Sonet were too valuable to sacrifice for that of an unknown quantity. Such loyalty in the record business is surely unique and could only be accrued to a company with the unique qualities of Sonet.



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SONET U.K.—THE INT'L TEAM

As Sonet Grammofon celebrates 30 years of success, its offspring, Sonet (U.K.) approaches two decades of continuous activity under the leadership of managing director Rod Buckle, who has been in command since 1968, when the parent company invited him to form a British office for Sonet. Previously a journalist, Buckle's initial brief was to act as a liaison point for U.K. and U.S. labels distributed by Sonet in Scandinavia, to collect potentially commercial publishing contracts and to release a few records.

The company soon established itself as one which pursued projects in which it believed, selling millions of LPs of often other than mainstream material—blues, folk, jazz, etc.—as well as scoring the occasional (huge) hit single, although this latter achievement is not one which Buckle and his staff slavishly pursue. "Basically, we're more interested in selling albums, but to move large quantities of LPs, you need to sell singles first, at that magnifies the potential sales of an album."

Among the major British hits achieved by Sonet (U.K.) are "Seaside Shuffle" by Terry Dwyer & the Dixies, a 1972 Top 3 hit which was licensed to Jonathan King's U.K. label and written by latter-day hit maker Jona Lewie, Swedish vocalist Sylvia's "Y Viva Espana," a 1974 Top 5 hit which sold over a million copies, the 1977 chart-topping "Mississippi" by Dutch group Pussycat, which also topped one million sales, and the same year's "I Remember Elvis Presley" by Danny Mirror (in real life Dutch record producer Eddy Owens), which also reached the Top 5 despite Sonet's half-hearted attempt to conceal the fact that it was a Sonet release by putting it on the Stone label. Several follow-up hits also resulted, in addition to smaller hits by the likes of Barbara Jones ("Just When I Needed You Most"), Hank C. Burnett ("Spinning Rock Boogie") and "Beach Boy Gold" by Adrian Baker's Gidea Park.

The major occurrence of the 1980s for Sonet (U.K.) was quite definitely the emergence of the Mute label, managed by Daniel Miller. Mute was launched in 1978 with the release of the now classic "Warm Leatherette/T.V.O.D." by the Normal. Later in 1979, Sonet approached Mute with a view to obtaining the Scandinavian license for Mute's successful but mysterious Silicon Teens. This eventually became ex-



Sonet U.K. founder and managing director Rod Buckle, right, with Jacques Attali, managing director of Sonet's newest international venture—Mute/Sonet France. (Photo: P. Zelnick)

changed to a general publishing arrangement, and Sonet became wholeheartedly involved in assisting Daniel Miller in Mute's operations worldwide. Rod Buckle's experience has often been relied upon by Miller in numerous areas of Mute's activities, publishing being only one aspect. While in Britain the only formal connection between Mute and Sonet relates to

CHRIS WRIGHT, Chairman Chrysalis Records

"Sonet was the first licensee ever to be appointed by Chrysalis, then known as Chrysalis Productions, in the autumn of 1968, when they expressed interest from early on in the first Jethro Tull album, prior to its release anywhere outside the U.K."

"Since then, and for the past 18 years, with a short break in the mid-1970s, Sonet has represented Chrysalis in one way or another throughout the Scandinavian territories. In the summer of this year, when we established our own record company operation in Sweden, again we chose Sonet as our distributor."

"They are a kindred spirit. And we are delighted to be considered as part of their family."

company and their longtime worldwide licensees, Sonet.

Attali acknowledges the immense assistance which he has received from Rod Buckle of Sonet U.K., both during the Vogue era, and especially today. Although the company has been in existence for only six months, Mute/Sonet can already claim some major successes—not only, predictably, with Depeche Mode, whose latest album is just about to go gold, but more dynamically, with Vince Clarke's latest venture, "Erasure"—also featuring Andy Bell. The "Erasure" single of "Oh L'Amour" is well over 200,000 singles in France so far, and Attali was more than pleased to be the first of the now considerable list of territories to have broken the "Erasure" single and album product, notes Attali.

"In addition to both Sonet and Mute's growing roster of artists with commercial LP and single success, both Mute and Sonet have a considerable depth of catalog, working on which is the real reason for the existence of the French company. From Mute we have Nick Cave & the Bad Seeds, Frank Tovey (Fad Gadget), I Start Counting, etc. And, in addition to Sonet's new chart artists, we are able to draw on their brilliant jazz and blues catalog."

In the future, Attali intends to sign local acts, although at the moment, the company's chart activities are somewhat time-consuming. Says Attali: "Our current success and the unique nature of our association with Virgin and EMI means that we are guaranteeing the freedom to work the French marketplace aggressively for the foreseeable future. Sonet was the first label to

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music publishing, in the rest of the world Sonet also distributes Mute, which has enjoyed substantial international success, particularly with Depeche Mode, who have now scored 17 major international hits to date, Yazoo, the duo of Alison Moyet and ex-Depeche Mode writer Vince Clarke (who charted under the name of Yaz in the U.S.) and Clarke's post-Yazoo project, the Assembly (with Feargal Sharkey). More recently of course, the Mute/Sonet relationship has resulted in major international success for Vince Clarke's long-term project (with vocalist Andy Bell)—Erasure. Daniel Miller, in the meantime, has been extensively developing Mute's roster of artists, in most cases, managing successfully to combine critical acclaim for the label's creativity with considerable chart success—featured artists at this time include Nick Cave and the Bad Seeds, Frank Tovey (Fad Gadget), Crime and City Solution, Mark Stewart and the Mafia, Diamanda Galas, I Start Counting, and others.

Sonet's concentration on Mute's affairs and the subsequent explosive growth and turnover, has inevitably somewhat swamped Sonet's style as regards the acquisition of new talent since about 1981, "... when the Mute success story started to overwhelm it." Rod Buckle feels that Sonet's hit process has been extended over the past five years, perhaps even continued, by the company's involvement with Mute. In the last few months, Sonet (U.K.) has been able to expand its own horizons and get back to signing new artists of its own. The first signings include singer/songwriter Paul Roberts (previously leader of Sniff'n'the Tears of "Driver's Seat" fame), James Warren (who previously taught Sonet's with his group the Korgis), and electronic band Moving Fingers. "Basically, we signed all of these people with a view to their potential as album artists, but with an ability to produce hit singles."

(Continued on page S-23)

THE PIGALLE CONNECTION

The most recent addition to Sonet's international network of companies only began operations earlier this year. Sonet had been distributed in France since 1977 by Leon Cabat's Vogue record company, with Jacques Attali as label manager. During this nine year period, Sonet experienced major success in France with its whole varied catalog of recordings, including considerable single and album chart success with Secret Service, George Thorogood & the Destroyers and others. Close cooperation between Sonet U.K. and Attali assisted the latter in bringing in to Vogue a variety of major hits from UB40, the Stiff label, the Korgis (the leading light of that group, James Warren, has just signed a deal with Sonet) and various other artists.

With Leon Cabat's departure from the greatly troubled Vogue company, Sonet decided to launch a joint venture company in France, eventually picking on Virgin and EMI to handle sales and distribution. Attali—or "Jacky Boy," as he is familiarly known—was an obvious choice to head the company, and in March '86 Mute/Sonet France came into being with Jacques Attali at the helm. The Mute part of the company name is the result, of course, of the further broadening of the association between Daniel Miller's U.K.-based Mute

Bill Haley



Bill Haley with Her Royal Highness Queen Elizabeth II.

While the question of who invented rock'n'roll has an almost infinite number of answers, there can surely be no question about who was the first international star of the rock'n'roll era. Bill Haley was the leader of Bill Haley & the Comets who recorded what remains the first rock'n'roll anthem, "Rock Around the Clock," which sold many millions of copies, reaching the British Top 30 on no less than eight separate occasions between 1955 and 1974.

For the final 13 years of his life, Haley was signed to Sonet Records, for whom he cut seven albums, several of which were the equal of his more celebrated hits of the 1950s. It is impossible to avoid the suggestion that the only realistic caption for this photograph, taken at a Royal Variety Performance in London, has to be "The King Meets The Queen."

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SONET MUSIC PUBLISHING— THE HEART OF THE COMPANY

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From Tijuana's "Lonely Bull" to Phil Collins; from Don Cherry to Paul Simon and Bruce Springsteen; from Lightnin' Hopkins to Little Richard—the continuing catalog of hits from the immense Sonet Publishing repertoire both national and international is a major business unto itself.

Although the major foundations of this particular aspect of Sonet's business were largely laid by company founders Dag Haegqvist and Gunnar Bergstrom, Sonet's long time publishing director and creative dynamo has been Ola Hakansson—himself a major recording artist (on Sonet, naturally), and artist, and film star even (!) throughout the '60s with his band, Ola and the Janglers. Despite having replaced the joys and horrors of life on the road for the publisher's/producer's walkman (or checkbook perhaps) for many years, Ola was eventually enticed back into the studio as part of Secret Service about six years ago. The worldwide success of Secret Service (fifteen million units and counting) coupled with the creative demands of this enthusiastic musician have consequently pushed another ex-musician into the spotlight over the publishing manager's chair: Stefan Lagstrom (another EMI veteran and, coincidentally, previously a musician in the band with Sonet Records' managing director, Hans Breitholz). Lagstrom, who also has a background of record business and musical instrument retailing, took over at Sonet Music two years ago.

The publishing company is very much involved with a&R decisions made by the record label, and Lagstrom feels that local repertoire is well cared for, while internationally the company represents the catalogs of Paul Simon, Bruce Springsteen, Big Sevens, Island Music, Plangent Visions, RCA Music, Chasima Music, Hit and Run Music and many more. Lagstrom reflects a worldwide dilemma when he notes, "There are less fulltime songwriters in Sweden now, just like everywhere else, because they all aspire to superstardom as performers themselves, and it often takes some time for them to realize they are better writers than performers. There are some very good songwriters about, but with the advance of technology it has become more important to have computers and synthesizers in order to be able to construct great songs. At this stage, I really believe we are getting back to great songs, simply because the competition in the technical field is getting a little too tough." Even so, Lagstrom is an admirer of the work of Vince Clarke, whom he says has raised the standard of technical music without sacrificing great tunes and lyrics.

The difference between us and many other companies is that many of them acquire deals at head office level in Britain or America, whereas we are happy to spend time travelling around the world looking for business opportunities. In the case of Hit and Run (Phil Collins, Genesis, etc.), for example, I started by telephoning their office when I first arrived here to introduce myself. Every subsequent time I went to London I called them, and I also sent letters—finally, at Midem this year, we concluded the deal. It's a matter of hard work and being trust-worthy—there is no point in making promises you cannot keep. At this time I would say that 25% to 30% of our copyrights are by Swedish writers and the income they generate is slightly less than that percentage-wise, but everything changes, of course, with a few local hits."

It is worth noting that at this moment in time, Sonet Publishing is riding high. "A couple of weeks back we had copyrights on each of the top six LPs in the chart, and four of them were controlled 100% by us. We have songs on 40% of the records in the LP chart at the moment, including the Eurythmics al-



Longtime friends from Sonet Publishing success—Doug Sahn, left, and Bruce Springsteen.

RALPH SIMON, Joint Chief Executive, Zomba

"Sonet has always been a pioneer in the Scandinavian markets and we at Zomba and Jive value our association with their companies. They have shown their mettle with impressive results with Samantha Fox and Billy Ocean and we hope they will continue the process of breaking our artists in their markets."

bum which has sold incredibly well here.

"Even though I was on the record side of the business for some years now, I feel I have begun to scratch the surface of publishing—I am fortunate to have considerable depth of advice and support available to me here, from the other directors of the company, and I must say, I now find publishing much more interesting than records. Basically, this is because you are involved in so many different aspects of the business—sheet music, TV, films, records, synchronization rights etc. With the technological media explosions, the growth possibilities worldwide for a publisher are incredible even when based in this rather small territory."

Much of this international publishing expansion is currently in the hands of the other main division of Sonet's publishing empire—Sonet Publishing London. As general manager, Alan Whaley says, "The uniquely influential position of the United Kingdom and the English language in the world music business has obviously caused a major expansion for us in the past couple of years, particularly thanks to our close association with Mute. Apart from our past representation of the Mute Records publishing catalog itself, we have, of course, direct deals with Vince



It took a very special song and a very special singer to entice Abba's vocalist Agnetha Faltskog back into the studio. On her new single, "The Way You Are," she shares soul honors with Secret Service's Ola Hakansson.

Clarke (the founder of Depeche Mode, Yazoo with Alison Moyet and now Erasure, with Andy Bell), Martin Gore (Depeche Mode) and various other writers.

"We are still considered to be a relatively small company here in the U.K., although fortunately for us, with the size and reputation of Sonet behind us, our hungry aggression of promoting music of all kinds is backed up by a fairly unique financial guarantee."

Whaley, whose previous experience included working for the MCPS, CBS and Carlin, has been with Sonet U.K. for 14 years. He is naturally able to draw on the depth of experience, computer facilities, financial services etc., offered by Sonet Sweden, but more importantly, he is able to take full advantage in England of their own aggressively successful promotion department and to join with Rod Buckle in handling their own copyrights internationally.

As Whaley remarks, "Prior to its sale to ATV Music, our 10 year representation of Venice Music was very valuable for us in establishing our name here in the United Kingdom. With artists such as John Lennon, Elvis Presley, Little Richard, the Osmonds and many others recording our material, we had a very good base to work from and develop our company here, in addition to the help we received from Sonet

(Continued on page S-25)

Bobbysocks



Arguably the first Scandinavian popular music act to make a genuine international impact was Abba, who were launched throughout the rest of the world as a result of their triumphant victory in the 1974 Eurovision Song Contest. History seems to be repeating itself: the 1985 Eurovision winners were Hanne Krogh (a Norwegian singer) and her partner, Elisabeth Andreassen, from Sweden, collectively known as Bobbysocks, representing Norway.

In the year when a-ha became international superstars, the first ever to emerge from Norway, Bobbysocks look set to further emphasize the aesthetic and commercial validity of a country with little tradition for internationally successful popular music. Their debut album "Bobbysocks" has sold prodigiously throughout Europe, and their first single of this year, "Waiting For The Morning," proved that the so-called stigma of winning the Eurovision Song Contest is by no means a guarantee of subsequent oblivion. Today, Norway; tomorrow, the world!



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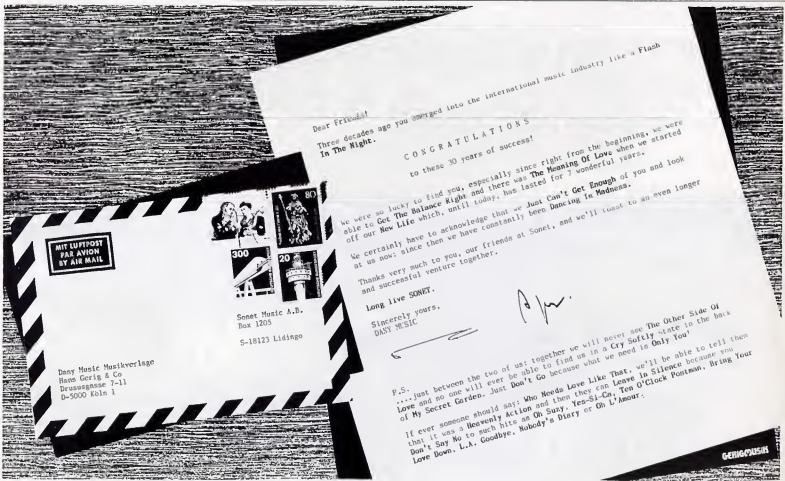
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SONET AND ALLIGATOR— A SNAPPY TALE



Genuine house
Rockin' Boule—
Alligator's blues
star Albert Collins,
center, guests on
a recent David
Boule recording
session with pro-
ducer Arif Mardin.
(Photo: B. Iglauer)

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James Warren



Back in 1975, on Midsummer's Day, one of the most remarkable live events of the 1970s took place. On the bill that day were Elton John, the Beach Boys, the Eagles and Joe Walsh's band, while further down the bill came an act signed to Elton's Rocket Records, Stackridge, one of whose members was James Warren. A few years later, Warren teamed up with another ex-member of Stackridge, Andy Davis, to form the Korgis.

While Stackridge had been unable to transform a strong following into commercial success, the Korgis scored a trio of British hits during 1979-80, the most of the three, "Everybody's Got To Learn Sometime," reaching the U.K. Top 5 and achieving similar heights around the world. After a sabbatical during the first half of the 1980s, Warren has returned to active service after signing worldwide to Sonet. His debut album, "Burning Questions," provides the answer to the question "Is James Warren as a solo artist the equal of his work in his previous group and duo?" If anything, Warren's solo work is actually an improvement...

When we spoke, Bruce was recovering from a long night in the studio with Collins, who is completing his first album for some time, although he was involved in one of the biggest selling blues albums of this year, the remarkable "Showdown" which featured Collins, Robert Cray and Johnny Copeland, and was one of four Alligator albums to reach the Billboard LP chart this year. "We're proud to be the only independent label to have that many chart albums," says Iglauer. "We've experienced enormous growth during the last three years—our sales have tripled in that time, and our records are available in many more shops."

Recent successful signings include early '70s guitar hero Roy Buchanan, whom Alligator have allowed to enjoy artistic freedom he previously lacked, while another guitarist's guitarist, Lonnie Mack, co-produced with Stevie Ray Vaughan his own return to vinyl after a gap of several years.

Apart from new albums by Alligator staples like Johnny Winter and Lonnie Mack, Iglauer is excited by the forthcoming LP by a new signing, L'il Ed & the Blues Imperials. "They're in the spirit of Hound Dog Taylor," he reports. "Only one member of the group

(Continued on page S24)

When Bruce Iglauer launched Alligator Records in 1971 by touring the major cities of the U.S. selling Hound Dog Taylor LPs from the trunk of his car, he never imagined for one moment that Alligator would go on to become one of the world's most renowned record labels, with such an impressive roster of mainly blues-related artists signed to the company. Much of the success has been with the strong assistance, since the late '70s, of Sonet, which in their position of European licensees have co-financed a number of Alligator recordings, including the living Chicago Blues services.

Iglauer originally worked for the pioneering blues/jazz label, Delmark Records, but then decided to find out whether his theory that a young white audience of rock fans would buy blues albums was correct. Starting with an album by Hound Dog Taylor, Iglauer's immense enthusiasm and superhuman energy successfully created a marketplace for his label—other artists during the early years included Koko Taylor, who became the first Grammy-winning act on the label, Son Seals and the label's biggest-selling act for some time, Albert Collins, who found a home at Alligator after several years of varied fortunes with labels like Imperial and Blue Thumb. Iglauer also manages many of the acts on Alligator, which adds to an already huge workload: "The artists have to call in every day, that's one of the rules. We believe in very personal management, and because artists are on the road as much as 40 weeks of the year, we want to keep track of them."

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STORYVILLE AND ALL THAT JAZZ

Sonet's impeccable credentials as a "jazz-friendly" label are a reflection of the enduring commitment to jazz of the management triumvirate—Gunnar Bergstrom, Sven Lindholm and Dag Haeggqvist—and of Sonet Dansk's president, Karl Emil Knudsen.

It was Knudsen who created the celebrated Storyville label in the early fifties—a label named after the famous red light district of New Orleans which was the cradle of jazz. The first recording for Storyville was made by Britain's Chris Barber—one of the key figures of the U.K. traditional jazz boom—in 1953. It was a considerable hit and Storyville has since gone from success to success, with more than 300 albums in the catalog and a substantial quantity of so-far unreleased masters.

From the predominantly traditionally-oriented jazz of Storyville in the early days, the jazz repertoire of the



Satchmo and Emil—A young Karl Emil Knudsen meets with Louis Armstrong in 1955.

Sonet group has widened in range to embrace classic blues recordings and the whole spectrum of jazz from Louis Armstrong to Albert Ayler, from Albert Ammons to Archie Shepp, from Wild Bill Davidson to Warne Marsh and Lee Konitz.

But although the jazz menu is varied, the spirit and dedication behind it are constant—representing exactly the same commitment that the Sonet people have toward all music of minority appeal.

Says Dag Haeggqvist: "Our primary goal in recording 'left field' music has never been that of commercial exploitation of an esoteric music form. The money we make from the more conventional forms of music has given us the opportunity to record a lot of the artists we admired when we were young. We used to get a great thrill out of buying records by Dizzy Gillespie and Stan Getz—so it was very gratifying to be able to record them."

"Even though we make jazz albums primarily because we love the music, we have a very realistic approach to these projects and we don't overestimate their potential. Like cajun, or Tex-Mex music, we regard jazz as a segment of the musical spectrum which needs to be recorded from a cultural point of view. And if it is important enough to be worthy of recording, then it is likely that the record will have long life and will be meaningful. Of course, our commitment to jazz is out of proportion to the turnover we get from sales of our jazz repertoire—I'd estimate it at less than 5%—but this is very much in keeping with the Sonet philosophy. We like to produce music we enjoy as well as music that is highly profitable and popular."

It happens, of course, that, because of the integrity and commitment which characterizes Sonet's jazz productions, quite often the music is rewarding both spiri-

(Continued on page S-26)

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Paul Roberts



(Photo: Sindre Kvaegskjoll)

One of the more recent additions to the Sonet musical family is the absurdly talented Paul Roberts. His proven ability as a hitmaker with his previous group, Suffer The Tears, (whose "Driver's Seat" single became a worldwide hit), is now harnessed with his signing as a solo artist to Sonet worldwide, both as a recording star and a songwriter.

His debut solo album, "City Without Walls," can only be described as one of the most musically literate LPs of the 1980s. As well as his clearly evident talent as a songwriter and performer, Roberts is also internationally celebrated as a painter, and the sleeve of "City Without Walls" contains a striking self-portrait, whose quality is as obvious as the music on the record inside.

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SAM CHARTERS— AN ARTISTIC COMMITMENT

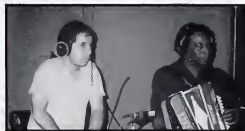
While there have been various individuals and labels in the U.S. connected with Sonet, one American in particular has maintained his ties with the company for nearly two decades—Sam Charters. After living in New York's Greenwich Village during the early '60s, where his friends and contemporaries included Dave Van Ronk, Eric Von Schmidt and Bob Dylan, Charters found substantial fame during the second half of that decade when he produced the first four Vanguard label LPs by Country Joe & the Fish—the second of these, "Feel Like I'm Fixin' To Die" included as its title track a song which became the theme music for anti-Vietnam war movements. It also topped the chart in Sweden, a country which Charters and the band visited in '69, when they met the staff at Sonet, Vanguard's Swedish distributor.

During the following years, Charters returned to Sweden and was given the job of producing a Bill Haley LP, "Rock Around The Country," in Nashville for Sonet. By 1971 he and his family had moved house to Sweden, where Charters based himself for much of that decade, while his interest in Cajun music, which was shared by Sonet, led to his contracting and recording several LPs in the genre, starting with a two-volume anthology in 1973, and followed by albums featuring such leading exponents of the music as Rockin' Dopsie, Clifton Chenier and others—in all, Charters assembled some 20 LPs of Cajun music over the years for Sonet, before turning his attention to another musical genre in which he is an expert, the blues.

As well as writing an excellent book, "The Legacy Of The Blues," Charters collaborated with Sonet to produce a companion series of a dozen acclaimed albums, featuring the performers whose lives and music he chronicled in the book, continuing his unique relationship with Sonet by also writing a book titled "The Fiddlers," a history of Swedish folk fiddle music. Having now returned to the U.S., Charters reports: "I would have enjoyed recording more Cajun music, but so many of the performers have died that the Cajun scene simply isn't as alive as it was, so I'm now moving into jazz, which was in fact the subject of several of my early books. So I'm coming full circle, which I'm finding very exciting, like returning to a first love."

When Dag Haeggqvist joined Sonet in 1960, he brought with him his Gazell label, and Gazell is the name Sam Charters has chosen to use for his new label, through which new Sonet jazz recordings are distributed in the U.S. Current releases include albums by Chet Baker, the Paris Reunion Band, Barney Kessel, Benny Carter, and the Brazilian act Sivuca—the Charters/Sonet connection obviously remains strong.

(Continued an opposite page)



Sonet's Good Rockin' Dopsie working on good rockin' Paul Simon's latest album. Sonet has represented Simon's music publishing in Scandinavia for many years. (Photo: Leslie Hill/Master Trak).

(Continued from opposite page)

Of the company with which he has been on good terms for so long, Charters says: "Sonet has grown since I've been working with them, yet they've retained all the excitement which much smaller labels enjoy—there's still that feeling of people committed to music and to records, and that's not something you can say of many labels these days. Gazell is trying to provide a broad range of music for the specialist audience, which is looking for something genuine in their music, and I want to explore new avenues for them. They've been catered for very poorly in the past, and there's a good deal of marvellous alternative music available in the States which I'm sure that immense audience is just waiting for."

SWEDISH SUFFICIENCY

(Continued from page S-2)

Scandinavian-wide organization. "We realized early on the importance of having a strong and coordinated multi-media operation throughout the whole territory—because it is really a united group of countries in terms of the music market, with many aspects in common," Haeggqvist says.

Located in the finance department of the uniquely elegant headquarters building in Atlasvaegen, in the Stockholm suburb of Lidingö, home of the Sonet team for the last 10 years, is a highly sophisticated computer, acquired secondhand from Stig Anderson's Polar Music Co. And the theory is that this piece of electronic technology keeps the Sonet group on its toes because it once had the job of totting up Abba's royalties.

It is a matter of pride at Sonet that the computer does not now find itself under-utilized in terms of royalty calculations.

SEYMOUR STEIN, President
Sire Records

"Though we'd met earlier at Midem, it was Nat Joseph, head of Transatlantic Records, one of Britain's top indies and Sonet's U.K. distributor, who pointed me in the direction of Hill Street, Berkeley Square, and strongly suggested I meet up with Rod Buckle.

"I had long been curious about this Swedish company founded some 10 or 12 years earlier by a 14-year old. It sounded more from the pages of Hans Christian Anderson than Billboard. I learned later that I had been the first U.S. visitor to those early Sonet offices.

"For almost 20 years Sire and Sonet have enjoyed the most cordial relationship between myself and Dag and Gunnar in Stockholm and Rod in London, or wherever you can catch him. Sonet was instrumental in establishing the Pretenders in Scandinavia and along the way there have been the Jackpots, and Secret Service and, from Mule, Depeche Mode, Yazoo, Erasure, Fad Gadget and Daniel Miller."

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GALLERIE OSTERMALM— THE ARTISTIC CONNECTION

Alongside its internationally known reputation in the music industry, Sonet has established a major local niche with its celebrated art gallery, Gallerie Ostermalm, which is situated, logically enough, in the Ostermalm district of Stockholm, and presided over by Gunnar Bergstrom, one of the senior directors of Sonet, who shares with Sven Lindholm (with whom Bergstrom launched Sonet) and their slightly younger partner, Dag Haeggqvist, a passion for art which matches their shared passion for music.

Haeggqvist "It specializes in internationally recognized artists, in particular graphic art—etchings, lithographs and so on—in limited, numbered editions. We have a wide selection of works by most of the famous artists of the later 20th century, including Picasso, Miro, Chagall and Dali, as well as lesser-known artists whose work we have introduced to the Scandinavian public, to the point where today we're the major Scandinavian dealers in the field.

"Some artists like Coignard, a Frenchman, and Vennekamp, a German, have become very well known, first in Scandinavia and then worldwide. We hold about eight exhibitions per year, featuring not only graphic art, but also original paintings by artists active in the graphic field, and we also have a division called Editions Sonet, our own publishing house, for these limited editions and also occasionally for books, such as the book by Sam Charters on Swedish fiddle music.

"Among the artists who have created special editions for us are Coignard, Vennekamp, Calder, Sonya Delaunay, Matta and Wunderlich, people who are quite well known in the art world. Editions Sonet has also published a number of books cataloging the graphic works of particular artists, with reproductions,

(Continued on opposite page)



Artistic Connections—Artist David Oadby with Sonet directors Gunnar Bergstrom and Dag Haeggqvist at the opening of his exhibition at their Gallerie Ostermalm.

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Artistic Connections 2—Gisela Roberts with noted singer/songwriter/artist and husband Paul Roberts.

(Continued from opposite page)

precise information about sizes and dates of production, as well as quantities involved and who was responsible, which is rather specialized.

"The record company originally financed the art venture, and we started it partly because we had a personal interest in collecting art, although our ambitions were not initially very great, and partly because after 13 years dealing exclusively with music, we were feeling a little jaded, and needed something else to stimulate us. The idea worked rather well, because we devoted a lot of time to developing the gallery and became quite excited about it, which helped to rekindle our interest in the music. What we have in the gallery these days is a mixture of styles—while it's mostly quite traditional, we also deal with more recent items by Jim Dine, Andy Warhol and Rosenquist, although the emphasis is largely on the Surrealist school—people like Max Ernst, to whom we've devoted a lot of time. You might say that we're more art dealers than art gallery, as our business is really in buying and selling graphics and paintings as opposed to inviting artists to exhibit in the gallery, and our exhibitions usually feature artists with whom we've had a long term relationship."

As well as the names already mentioned, Sonet has been occasionally able to combine its music interests with art, as in the case of David Oxtoby, ("A fine painter, who's very much connected with rock'n'roll—we did an exhibition with him, and we've also used his art on several album sleeves, and he did a limited edition lithograph of Bill Haley, which was signed by both Bill Haley and Oxtoby, which is quite a rarity today") and Paul Roberts. "We got to know him through our association with Chiswick Records, for whom we launched Sniff'n'the Tears in Scandinavia with considerable success. Then, through completely different channels, we organized an exhibition of artists attached to the Nicholas Treadwell Gallery in London, of which Paul was one. We've now continued our relationship with Paul by signing him to Sonet worldwide both for records and publishing, because he's also a great singer/songwriter. That's a very good example of the occasional crossover that's possible between our music and our art."

Underlining this continued commitment to the crossover between the two apparently rather disparate fields, Sonet director Sven Linholm spent some time during last summer providing guitar and bass backing for a Swedish traditional folk group during their tour of Ireland, contributing as much energy to this aspect of his talent as he expends in his business life.

PIGALLE CONNECTION

(Continued from page S-8)

believe in Mute, with whom we had some major success at Vogue, and the Mute/Sonet company is continuing this work with further hit records. I'm proud to head this exciting new company—Sonet isn't just a company, it's a family, and it seems that the independent ideals of Daniel Miller and Mute fit very comfortably alongside this."

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CONTINUED SUCCESS

(Continued from page S-4)

an eye to the international market range from the aggressive melodic rock of Spellbound and Madison, Moby Dick (who appear on their own Red House label) to rock'n'roll veterans like Jerry Williams. Despite his Anglo-Saxon stage name, Jerry has been with Sonet over 20 years and is as successful as ever. Every year in the summer he works the Folk Park circuit, and draws respectable crowds of not only teenagers but also middle-aged rockers in leather, who both enjoy his wild performances in these unique Swedish settings. As Jerry is regarded as the Father of Swedish rock'n'roll (he appeared at Hamburg's Star Club and with the Beatles) he is constantly required for TV shows and he has stayed true to rock'n'roll despite the passing trends.

Lars Olof Helen and Breitholz have been responsible for marketing a TV show, boxed sets of albums, video cassettes etc., etc., etc. Jerry Williams prefers making most of his albums at the Sonet Studio in London where he works closely with contracted producer Kenny Denton.

Apart from Abba, of course, the most successful Swedish act internationally is undoubtedly Secret Service. Over the last five years they have created a whole string of dance orientated hits, a considerable number of which have gone on to take high chart honours in Germany, France, Italy, South America (Brazil in particular) and many other territories.

Despite a reputation for being a country suffering punishing taxes, the fairly low unemployment figures in Scandinavia coupled with the country's lifestyle (a lot of home-orientated entertainment, and an excellent but rather limited output of radio and TV) together with a fairly high disposable income among consumers of most age groups, has meant that most homes have been equipped for many years with excellent record reproduction systems. This is probably the main reason why, rather surprisingly, both the CD revolution and cassette explosion have been somewhat slow to hit the Swedish market.

Sonet international group chairman Dag Haegquist, feels—and this view is endorsed by Breitholz—that to some extent the general public is still wary of an investment into CD equipment as they have the impression that the famine of worthwhile product is continuing.

Adds Haegquist, "Sonet is intending to be among the forefront of record companies seeking to correct this impression held by the general public, as more and more activity, expenditure and enthusiasm is put behind the CD format. With a continuing flow of excellent product from our long-term licensees and a considerably increased investment and creative input behind our local acts we are intending to improve upon our market share which has been as high as 17% in some recent years."

AUDIO-VISUAL

(Continued from page S-4)

equipped. The cost of transportation to and from Scandinavia is easily covered by increased productivity caused not only by typical Swedish efficiency (the staff is 100% English speaking), but also by such things as the totally non-restricted working practices within the studio complex.

(Continued on opposite page)

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(Continued from opposite page)

Throughout the summer, of course, Europe's longest hours of clear daylight have helped to provide Swedish film makers throughout the years with an excellent environment which has enhanced their worldwide reputation.

Sweden offers film makers longer hours of clear sunlight than do the Mediterranean territories during the long days of summer—surprising, that is, except for those who have witnessed bronzed Swedes strolling through the cosmopolitan outdoor waterside restaurants in Stockholm throughout the long summer evenings.

The length of Sweden (2,000 km) provides an incredibly varied choice of location shooting and, of course, the wild, rugged countryside coupled in the north with reliable snow and water locations, give excellent filming possibilities all year round.

The recording studios are also generally considered to be state-of-the-art, total recall desks, etc. Also in construction at the moment is a programming room and some new editing suites for both audio and video. The very latest video equipment is available to the studios including Ampex, Ace Editor, etc.

Sonet's famous Park studio has been transferred and re-built within the complex and is now without a doubt the most modern and in-demand studio control room in Scandinavia.

On the video side the company operates two fully equipped mobile vehicles for outside broadcasts (one of which, regrettably, was recently called in for outside broadcast coverage of Swedish Prime Minister, Olof Palme's funeral). Apart from this uniquely sad event Sweden, of course, is considered to be one of the safest and most constructive environments in the world in which to live and work.

On the rapidly expanding music video front, the constant search for excellent facilities and new locations recently attracted U2 who made their "Unforgettable Fire" video with Sonet's help.

Other pleasant uses recently for the mobile include a number of 24-track live concert videos, the latest of which was for Mute artists Erasure.

The most effective barometer to gauge the success of the Sonet Studio complex is the brightness of the smile on the face of Cristos, the Greek cook in the studio canteen. He was formerly the cleaner at the studios, but his culinary expertise is now given full expression and the canteen does excellent business.

Says Dag Haegqvist: "At the time we acquired the studios, Cristos was a rather depressed chap because it seemed likely that the Europafilm complex would become a parking lot. But now that the future of the studios is assured, Cristos is very happy. The studios have really been reactivated, Cristos is smiling, and that augurs well!"

SELECTIVE SUCCESS

(Continued from page S-4)

ten sold for the whole world at the synopsis stage, even before production has started, and as Sonet is quite selective at this point, we've concentrated to some extent on local rights."

One of the company's current big titles is a French film—"Trois Hommes Et Un Couffin" ("Three Men And A Cradle") which Possne indicates has been a major success across Europe and in North America, despite the film's lack of established stars—proving Possne's point about creative selectivity. Sonet is also the proud licensors of the recent current series of films starring Alain Delon, and a similar package of Jean-Paul Belmondo movies, including the markedly successful (and critically acclaimed) "Hold Up!," all of which are provided with Swedish subtitles by Sonet. "We also have a connection with Rank in England, through which we've acquired both the original versions and modern remakes of classics by Alfred Hitchcock and others, including 'The Lady Vanishes,' 'The

(Continued on page S-27)

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DENMARK

(Continued from page S-6)

it soon became clear that Sweden's greater international standing made it a better headquarters than Denmark, and control gradually moved to Stockholm.

However, the Danish company remains very active, with many labels currently licensed, including Chrysalis, Island, Mute, Jive, Stiff, Curb, and ZTT plus a distribution deal for Virgin and various other companies in the territory. Not surprisingly, most of the label's biggest international stars/hitmakers (U2, Huey Lewis, Depeche Mode, Steve Winwood, Samantha Fox, Billy Ocean, Robert Palmer, Go West, etc.) originate from these licensed labels. Sonet Denmark has an enviable reputation of being the first country in Scandinavia—and often in Europe—in breaking new artists from their licensees.

Over the years, the company has continued its policy of working with both established and brand new local talent. Bamse Venner, who had spent ten years on other labels, signed with Sonet and released their first LP for the label this year, which reached the local Top 10, while the debut album by new act, Danseorkesteret, spent nearly a year in the Danish chart, peaking at No. 2 and selling over 70,000 copies. An even more recent acquisition, Sharing Patrol, has toured extensively throughout Scandinavia and Germany, and is now attracting wide international interest.

Despite marginal growth in the size of the local record market over the last five years, Sonet Dansk Gramofon has enjoyed more than their share of positive growth in both profit and turnover not only in the record division but also in the video field, where president Karl Knudsen has established a worldwide reputation for his vast catalog of jazz films which are increasingly available on video. Incidentally, one of the artists for whom Knudsen made his first recordings on Storyville—Chris Barber—has just made a new album for Sonet in England, emphasizing that continuity and creativity can indeed go on hand in hand.

Although it must be said that he is a record industry veteran, Knudsen is not considering retirement. He notes, "As long as there are interesting challenges in the job, I shall stay on, but with the success of video and jazz my personal job emphasis could be shifted as time goes by."

The company, however, continues to forge ahead on all levels with a developing CD market and its well-known and knowledgeable international manager, Kent Munch—saying space in the warehouse for the first DAT releases—says, "The future is clear; if we maintain our great reputation for artistic judgement it does not matter what the medium is—video, vinyl, CD—what really matters is what is on it! WHAT? SONET!"

FINLAND

(Continued from page S-6)

rock group Hurriganes and Jukka Tolonen's "Tasavalan Presidentti." The mysterious Tolonen, for a long time Finland's most enigmatic and legendary international music export, has a new album set for international release by Sonet entitled "Radio Romance" which is confidently expected to further boost his international following as far afield as Australia and the U.S.

Another aspect of the company's success which

(Continued on opposite page)

sonet

(Continued from opposite page)

seems particularly forward-looking is their recent activity on TV advertised albums—the two hit compilation volumes of "Fever" both went gold, while the first two volumes of "The Best" achieved diamond status, and the more recently released volume three is already gold. Back in the '70s, Sonet Scandia act Danny & Armi received the only gold single awarded during that decade in Finland—plainly the energetic, ambitious, promotion minded Gugi Kokkijuschkin and his staff are aiming to do even better during the '80s. Considering Finland's precarious geographical proximity to the U.S.S.R., could it be that the directors of Sonet Sweden have shown their usual foresight in appointing a managing director with a considerable Russian heritage and language skills to lead the way forward even into the '90s?

SONET U.K.

(Continued from page S-8)

At the same time, Mute has launched two new labels, Blast First and Rhythm King—which will have two subsidiary labels of its own in Transglobal and Flame, and it is expected that Sonet will be able to further assist Mute by overseeing the international development of these two new companies. Together with the recent formation of the Mute/Sonet joint venture in France, it is clear that the relationship between the older-established Sonet (U.K.) and the fast-growing Mute is continuing successfully, although changing in character somewhat, to the delight of both partners.

Other ventures undertaken by Sonet (U.K.) in recent times include the acquisition of a London recording studio, previously known as Riverside Recordings, and various other successful ventures in film and advertising. The end of this year will see Sonet capitalizing on the depth of its uniquely varied catalog with the release of an initial batch of compact disks, with the first concentration on blues material originated by Alligator Records and further titles covering the whole range of the Sonet repertoire from Stefan Grossman and John Renbourn's folk guitar expertise, the best of Cajun music from Rockin' Dopsie (who is currently featured on the latest Paul Simon album) and further jazz and blues material, both historical and contemporary. According to Buckle: "I'd like to maintain the unique position of Sonet (U.K.). We're big enough to be reliable and to have the necessary resources for aggressive promotion, and still small enough to care about the music."

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SNAPPY TALE

(Continued from page S-12)

has a permanent address, and one of them lived out of a car for some time. The new Johnny Winter record features Dr. John, plus a reunion of the original Johnny Winter's Trio from Johnny's earliest recordings."

Of Sonet, Iglaier says, "They've been our licensees in Europe for about 12 years now, they've helped us financially with projects like Johnny Winter and Lonnie Mack, apart from the 'Living Blues' series, and through them, we've gained increased visibility in Europe, and also TV exposure, particularly through Inter-cord in Germany. They're swell people to work with—when it came to renewing our contract with them recently, I didn't even think of changing our representation."

Perhaps a measure of the label's almost legendary
(Continued on opposite page)



Mutual Admiration Society—Alligator's re-discovered legend Lonnie Mack with Rolling Stone's Keith Richards and Ron Wood at a recent Lonnie Mack New York concert. (Photo: Bruce Iglaier).



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(Continued from opposite page)
 artist-based orientation is that Iglauger can say with a smile: "We're the only label in the world with two artists who have the first name Lonnie—Lonnie Mack, of course, and also Lonnie Brooks, who also has a new LP available shortly." The blues from Chicago are evidently in hands which will nurture, rather than exploit, a great American musical genre . . .

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"Over the last 12 years that Alligator and Sonet have worked together, we couldn't have asked for a more supportive European licensee. When Sonet took on distribution of what was then a tiny American label, it not only multiplied our sales in Europe and the U.K. many times over, but also gave Alligator the backing to undertake many new projects.

"Without Sonet support, we couldn't have produced our award-winning 'Living Chicago Blues' series, nor could we have signed Johnny Winter and Lonnie Mack, whose 1986 releases made Alligator one of the most prominent indie labels in the U.S. More important than any one piece of marketing or financial support has been the unflinching belief that all the Sonet organization has had in Alligator's music.

"They've encouraged us to record new, unknown and unproven artists because we've heard those artists' ability to make great genuine houserockin' music. They've helped with tours, publicity and marketing. The folks at Sonet have never forgotten that at the center of this business stands music, not just money. We couldn't ask for a finer company to work with."

MUSIC PUBLISHING

(Continued from page S-10)

Sweden."

More recent additions to the catalog include internationally successful writers such as Paul Roberts (who scored worldwide with his previous group Sniffin'the Tears), James Warren (of the previously successful Korgis) whose career has taken a similar turn and new group Moving Fingers. Recent signings include a renewal of a longterm agreement with Stefan Grossman, and most recently the acquisition from New York lawyer Michael Tannen of his multifaceted DeShufflin Publishing catalog, including material on the latest Bob James and Grace Jones albums.

It is hoped that activities by Sonet U.K. in picking up material for Sonet Sweden Publishing can more than repay the debt owed by this busy medium-sized independent who is fortunate enough to be endowed with the Sonet name and reputation for creativity, correctness and hopefully a modicum of craziness.

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STORYVILLE

(Continued from page S-14)

tually and financially. One good example in recent years has been the album of Gilbert O'Sullivan songs recorded by the fine Swedish guitarist, Rune Gustafsson, which achieved excellent sales.

It was a passion for jazz that brought Bergstrom, Lindholm and Haeggqvist into the record business in the first place—Haeggqvist by negotiating to import the Charles Mingus label, Debut, into Sweden and Bergstrom and Lindholm by doing a deal to represent the Savoy label in Sweden.

In the late fifties Sonet began to produce its own jazz recordings, the first an EP by Swedish trumpeter Jan Allen, followed by dates with the great Swedish baritone saxophonist Lars Gullin.

During this time Storyville was going from strength to strength as a jazz and blues label with recordings by Big Bill Broonzy, Memphis Slim, Leadbelly, Bunk Johnson, Sidney Bechet, and the boogie specialists Albert Ammons, Pete Johnson, and Meade Lux Lewis.

Sonet then acquired the license for the Roulette label and had a signal success with the "Atomic Mr. Basie" album which went gold. After a substantial amount of recording Swedish jazz artists in the late fifties and sixties, Sonet set up more and more dates with major U.S. jazz artists. And then, in the early seventies, with the invaluable assistance of jazz and blues expert Sam Charters, Sonet produced its prestigious Giants Of Jazz series—the biggest jazz project it has so far undertaken. The series of 24 albums includes "The Bop Session," with an illustrious all-star line-up consisting of Dizzy Gillespie, Sonny Stitt, John Lewis, Hank Jones, Percy Heath and Max Roach, plus LPs by Lee Konitz, Zoot Sims, Art Blakey, Art Farmer, Joe Venuti, Roy Eldridge, Ruby Braff, Kai Winding, Buddy Tate, Vic Dickenson, and Philly Joe Jones.

Other major jazz series from the Sonet/Storyville stable include:

- the Mazz Mezzrow King Jazz sides featuring the great Sidney Bechet;
- a 10-volume Blues Roots package featuring such giants as Champion Jack Dupree, Lonnie Johnson, Sunnyland Slim, Memphis Slim, Otis Spann and Speckled Red;
- Legacy Of The Blues, a 12-album set featuring Lightnin' Hopkins, Memphis Slim, Snooks Eaglin, Julie Boy Bonner, Bukka White and others, with a companion book by Sam Charters profiling all the artists. This series has had considerable international success and has sold well in the Eastern Bloc countries.

(Continued on opposite page)



Lionel Hampton recording at Sonet Studios 39 (Copenhagen) with producer Rune Olffjerman.

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(Continued from opposite page)
and in Japan.

The most recent Sonet series, on the Storyville label, has been the 12-volume Masters Of Jazz collection, containing many hitherto unissued sides by such jazz immortals as Billie Holiday, Duke Ellington, Louis Armstrong, Jack Teagarden, Earl Hines, Coleman Hawkins, Lester Young, Ben Webster, Johnny Hodges, Teddy Wilson, Art Tatum, and Sidney Bechet. A special feature of this series is the cover art work. Storyville commissioned the distinguished German graphic artist Johannes Vennekamp to produce etchings portraying the artists and the fine arts division of the Sonet group published in a limited edition of the portraits to coincide with the release of the series.

In keeping with its multi-media orientation, Sonet is extending its jazz activity into the video field and is producing a video tribute to Kenny Clarke, featuring the Paris Reunion Band. Other jazz artists on video include Chet Baker, Adam Makowicz, Chris Barber, Benny Carter, and Zoot Sims—a moving video record of his last recording, made with Red Mitchell and Rune Gustafsson in the library of the Sonet headquarters.

Another rich source of jazz video material will be the unique collection of jazz films collected by Karl Knudsen over a period of many years, including a considerable number of "Soundies." With Sonet now able to avail itself of the video editing and duplicating facilities at the new studio complex, a fascinating program of jazz videos will start issuing from the production line within the next year or so.

SELECTIVE SUCCESS

(Continued from page S-21)

Thirty-Nine Steps," "Brief Encounter," and the still-in-demand "Bugsy Malone."

"Our association with Goldcrest has given us a strong feature film repertoire, notable among which is "Epsilon," "Brimstone And Treacle," which stars Sting, and "Red Monarch," which was produced by David Puttnam."

As in many other territories, the initial video repertoire of almost exclusively sex, violence and action has been toned down (despite Sonet's good rental income from the first three classic "Emmanuelle" films) and the market has become more sophisticated, which suits Sonet's desire to work hard for a small number of selected titles.

The market for music video in Sweden is extremely limited, and despite the strengths of Sonet's own direct music industry contacts, there is no real sign yet of a sell-through market developing.

"We're intending to expand our catalog of great films from the past," says Posse, "But our main ambition is to work with a limited number of films with potential, exploit them theatrically (over a long period if necessary) and later release them for the home video market."

The superb Sonet studio complex has seen the making of several original films—many of which are the result of the co-production deals already mentioned. One major recent success is "Sällskapsresan N. 2." This has been one of the biggest theatrical successes ever in Sweden. "It's a comedy about people's behavior on a skiing holiday in the Alps." Posse is a self-confessed gourmet of comedy—another video which Sonet has released is "Monty Python And The Holy Grail," while he is almost religious in his fervent admiration of John Cleese—a personal taste which clearly personifies the growing sophistication in taste among the Scandinavian film and video consumers of all ages.

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The grand opening of this company-owned Network Video store in East Bonita Springs, Fla., found assistant manager Christina Coyer, center, clowning with customers. Including stores operated by licensees, this was Network's 329th outlet.

Network Expands Into Ownership Public Offering Permits New Direction

BY CHRIS MCGOWAN

LOS ANGELES On the strength of a public offering in June, Network Video Inc. has expanded its business from licensing video specialty stores to opening company-owned outlets.

Ten in the latter category are cur-

**'We are not
a franchise.
We license
companies'**

rently open, and 20 are expected to be operational before Christmas. Network, which has licensed some 240 stores since 1982, expects to earn roughly \$1 million on sales of \$5 million-\$7 million in the fiscal year ending May 31.

"I believe that we're one of the few chains of our type to go public and be successful," says Bob Bunte, Network Video vice president of finance. "We are not a franchise; we don't charge franchise fees. We license companies, give them what

they need, and then maintain contact with them."

According to Bunte, Network charges no royalty or monthly advertising fees nor does it have a central service center selling merchandise to the outlets. It sustains entirely on license fees earned, its recent stock offering, and income derived from its 10 company-owned stores.

The firm's twofold licensing program allows for a one-time basic fee of \$37,900 or a higher fee of \$60,900, which provides the licensee with necessary know-how, inventory, and site location assistance. A monthly customer newsletter is distributed to all licensees.

The typical Network Video-licensed outlet will have approximately 1,200 feet of floor space, 1,200-1,600 titles, a blue-and-white color scheme, and a standard display system.

The company began in 1981 with six stores in the Cleveland area, owned individually by company executives. The licensing business began the next year. Currently, the heaviest pockets of Network Video outlets are in these areas: Ohio (70 stores), Pittsburgh (300), Detroit (15),

and Florida (57). Company-owned stores are all currently on the Florida Gulf Coast.

"We have a strong reputation with suppliers and vendors, and we get low cost factors for our licensees," adds Bunte. "Also, licensees in one area will often group together to pool funds for co-op advertising."

For the quarter ending August 31, Network Video had a net income of \$84,091, as compared with \$56,887 for the same period in 1985.

FOR WEEK ENDING DECEMBER 6, 1986

Billboard.

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TOP VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
★ ★ NO. 1 ★ ★						
1	1	6	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	\$9.95
2	3	62	PINOCHIO ♦	Walt Disney Home Video 239	1940	\$9.95
3	2	25	ALICE IN WONDERLAND ♦ ♦	Walt Disney Home Video 36	1951	\$9.95
4	5	62	UMIBO ♦ ♦	Walt Disney Home Video 24	1941	\$9.95
5	4	34	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	\$9.95
6	6	57	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	\$9.95
7	7	20	POUNCE PUPPIES	Family Home Entertainment F1193	1985	\$4.95
8	16	4	OSNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	\$4.95
9	17	2	JIMINY CRICKET'S CHRISTMAS	Walt Disney Home Video 747	1986	\$4.95
10	10	25	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1964	\$4.95
11	11	4	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	\$4.95
12	8	25	WINNIE THE POOH AND TIGER TOO	Walt Disney Home Video 64	1974	\$4.95
13	13	53	PETE'S DRAGON ♦ ♦	Walt Disney Home Video 10	1977	\$9.95
14	14	3	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	\$4.95
15	9	24	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	\$4.95
16	15	24	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	\$4.95
17	RE-ENTRY		CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video B099	1973	\$9.95
18	19	2	CANINE COMMANDO	Walt Disney Home Video 477	1986	\$4.95
19	RE-ENTRY		MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1982	\$4.95
20	RE-ENTRY		A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1983	\$9.95
21	22	34	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	\$9.95
22	20	20	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video B831 9-57	1986	No listing
23	21	11	CARE BEARS ARE: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	\$9.95
24	18	37	VELVETHEEN RABBIT	Family Home Entertainment F1173	1985	\$4.95
25	12	58	BUGS BUNNY'S WACKY ADVENTURES ♦	Warner Bros. Inc. Warner Home Video 71504	1985	\$7.94

♦ According to Industry Assn. of America gift certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ♦ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Trade Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatricality released programs, or at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form, LP long-form, C compact, D documentary.

Riverside VSDA Trade Exhibit Holds Lessons

BY EARL PAIGE

RIVERSIDE, Calif. The board of the local Inland Empire chapter of the Video Software Dealers Assn. (VSDA) is evaluating an experimental trade exhibit held here Nov. 11.

As with many VSDA chapters holding exhibits, organizers of the Inland event learned some valuable lessons, according to Joan Weisenberger, chapter president and head of local two-story In Home Video. Weisenberger is also a national VSDA director.

The exhibit here at the 92,000-square-foot Riverside Convention Center was a success to some degree. "We had 28 exhibitors compared with 18 last year," said Weisenberger, who admitted, however, that the turnout of around 30 dealers was disappointing.

Some vendors grumbled because there was another VSDA chapter meeting—though with out-exhibits—on the same night in Fullerton. Several tables purchased for the Inland affair remained unattended, including those for Metro Distributing, Walt Disney Home Video, and Karl/Lorimar Home Video. "We're still returning calls and finding out what happened," said Weisenberger.

Weisenberger and Debbie Newman, former owner of Video

World here, worked six weeks drumming up interest. "We were offering a mailing from Common and should have taken them up on it. As it was, we did an extensive mailing of our own, then hit the phones. We even ran an ad in the Riverside newspaper."

Inland board member Don Brown, owner of the three-story Video Spectrum here, complained of basic apathy. "There are 91 stores out here, and yet only a couple ever advertise in the paper and seem to be aggressive. I don't know why we aren't having better representation."

Inland obtained a 5,000-square-foot dinner room in the convention facility for \$370. VSDA's normal assistance fees of \$800 for legal counsel and \$200 for a room easily covered the rental, but no meeting was held. A fee of \$75 per exhibit table covered the cost of the food and there was a cash bar.

Another problem was that the convention room was available on one date only. "We were not able to coordinate the date, but we learned it conflicted with Orange County," Weisenberger said of the Fullerton gathering.

VSDA's national board is planning to coordinate dates and standard procedures for chapter-exhibit affairs, said Weisenberger. Also in the works is a meeting of the six California VSDA chapter presidents to iron out schedules.

Cincinnati-Based Chain Opens First Large Store

BY EARL PAIGE

LOS ANGELES Cincinnati-based Video Store opened its first large unit Nov. 17, following a trend among small video specialty retail firms responding to increased competition.

"Everything about the store is different," says Jack Messer, president of the chain, which has 15 stores in four states. He says Video Store studied chains around the country to determine what kind of fixturing, theft-prevention systems, and counter style to use in its new store.

The 4,600-square-foot unit, adjacent to the Cincinnati-area Kenwood Mall, uses Ontario fixture shelving. Messer claims he is the first to use the Canadian firm's product in the U.S. "It's more like a customized fixture, with slat board and metal in two colors, mauve and gray, which complement the store's color scheme," says Messer.

Messer readily admits that his open display system was inspired by a Warehouse unit here in Southern California. It uses Sentromatic security and "pass around," a system,

long in use in libraries, that leaves the videocassette permanently "wired."

The computerized payment counter will be Video Store's first excursion into pay-upon-return. Among its many advantages, Messer says, is that "there are no late fees because everything is calculated when the tape comes back. It relieves the take-out counters toward the end of the day. That's too time. The clerks are checking out movies, not handling returns, too. The pay-upon-return also lets us catch a lot of late-free volume. Clerks tend to waive late fees and let them slide too often. Finally, people just rent more movies when they are not paying up front."

Other features of the new store include four ceiling-suspended video monitors and light-box displays, "which we borrowed from [Dallas-based] Blockbuster."

Messer has toured the country during the past several months organizing a new group of video-chain owners. One purpose of the group is to exchange ideas on store layout and merchandising.

Audio Plus

BY GEOFF MAYFIELD

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

THERE ARE NUMEROUS storage units on the market for VHS and Beta cassettes. Now from Lift Display Inc. (201-662-8503) comes a carrier for 8mm videocassettes.

The Austrian company—with U.S. offices in North Bergen, N.J.—has been known primarily for its retail fixtures designed to merchandise compact disks. But Lift has also launched an accessory division.

The company's Vitdisk holds 22 8mm cassettes vertically. The unit accommodates tapes with or without their boxes.

As an added selling point, Lift's Vitdisk can be stacked, with an interlocking design for growing 8mm libraries. Suggested list is \$12.99.

For video and audio/video combo dealers that stock hardware, North American Philips Consumer Electronics Corp. (615-521-3316) has introduced VHS camcorders under two of its logos, Sylvania and Magnavox. The product debuts mark the first forays into the VHS-C field for both divisions. And both units are loaded with features.

Magnavox says its lightweight VHS-C Video Escort has features not found in other camcorders of this format, including a half shutter speed of 1/4000" a second for action shots free of blur.



Lift Display is courting the 8mm video market with the Vitdisk, a storage unit that holds 22 tapes, with or without cassette boxes. An interlocking design permits consumers to stack racks together.

The unit's light sensitivity of 7 lux is said to be the industry's lowest.

It also boasts focal zone indication. When activated, this feature permits one to focus on a moving subject or isolate and focus on one subject in a crowd.

The same feature, along with the fast shutter and low light capability of the Magnavox unit,

(Continued on page 48)

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	3	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
2	2	9	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
3	3	11	OUT OF AFRICA *	Universal City Studios MCA Dist. Corp. B0350	Robert Redford Meryl Streep	1985	PG
4	4	6	THE MONEY PIT *	Audita Entertainment MCA Dist. Corp. B0387	Ton Hanks Sherry Long	1986	PG
5	6	6	9 1/2 WEEKS	MGM/UA Home Video B00973	Mickey Rourke Kim Basinger	1986	R
6	5	7	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1856	Molly Ringwald Jon Cryer	1986	PG-13
7	7	9	F/X *	HBO/Cannon Video T3A3769	Bryan Brown Brian Dennehy	1986	R
8	18	3	POLICE ACADEMY 3: BACK IN TRAINING	Werner Bros. Inc. Werner Home Video 20022	Steve Guttenberg Bebba Smith	1986	PG
9	5	5	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
10	11	3	AT CLOSE RANGE	Orion Pictures Vestron S170	Sean Penn Christopher Walken	1986	R
11	10	8	WILDCATS	Werner Bros. Inc. Werner Home Video 11593	Godie Hawn	1986	R
12	4	4	MURPHY'S LAW	Cannon Films Inc. MGM Home Entertainment M849	Charles Bronson	1986	R
13	15	4	HIGHLANDER	HBO/Cannon Video T3A3761	Christopher Lambert Sean Connery	1986	R
14	14	2	LEGEND	Universal City Studios MCA Dist. Corp. B0193	Ten Cruise Tim Curry	1986	PG
15	12	10	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
16	16	2	RAW DEAL	OGE Inc. HBO/Cannon Video T4V9982	A. Schwarzenegger	1986	R
17	NEW	1	SPACECAMP	ABC Motion Pictures Vestron S174	Kate Capshaw Lee Thompson	1986	PG
18	NEW	1	THE GODS MUST BE CRAZY	Playhouse Video 1450	Markus Weyers Sandra Pinesolo	1984	PG
19	17	2	THE TRIP TO BOUNTIFUL	Indiana Pictures Embassy Home Entertainment 1341	Gerardine Page	1985	PG
20	18	3	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video B00867	Erk Roberts	1985	R
21	24	3	LUCAS	CBS-Fox Video 1495	Corey Haim Kevin Green	1986	PG-13
22	20	26	BACK TO THE FUTURE *	Amblin Entertainment MCA Dist. Corp. B0196	Michael J. Fox Christopher Lloyd	1985	PG
23	25	7	8 MILLION YEARS TO DIE *	CBS-Fox Video 6118	Jeff Bridges Rosalynn Arequette	1986	R
24	19	10	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
25	23	4	SANTA CLAUS THE MOVIE	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
26	21	9	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Reigh Macchao Joe Samra	1986	R
27	27	7	AMERICAN ANTHEM	Karl Linnar Home Video 386	Mitch Gayford Janet Jones	1986	PG-13
28	22	17	MURPHY'S ROMANCE *	RCA/Columbia Pictures Home Video 6-20649	Sally Field John Goodman	1985	PG-13
29	24	4	SAND OF THE HANO	Tri Star Pictures RCA/Columbia Home Video 6-20709	Jensen Remar John Cameron Mitchell	1986	R
30	26	16	IRON EAGLE *	CBS-Fox Video 6160	Louis Gossett Jr. Jason Geddis	1986	PG-13
31	30	9	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1985	PG-13
32	29	6	APRIL FOOL'S DAY	Paramount Pictures Paramount Home Video 1832	Jay Baker Deborah Foreman	1986	R
33	36	30	COCONA *	CBS-Fox Video 1476	Steve Guttenberg Dan Aykroyd	1985	PG-13
34	35	2	UNOER THE CHERRY MOON	Werner Bros. Inc. Werner Home Video 11605	Prince	1986	PG-13
35	NEW	1	THE QUIET EARTH	CBS-Fox Video 3042	Bruno Lawrence Aison Routledge	1985	R
36	32	20	THE JEWEL OF THE MILE *	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
37	31	24	JAGGED EDGE *	RCA/Columbia Pictures Home Video 6-20591	Glenne Cloos Jeff Bridges	1985	R
38	NEW	1	CRAWLSPACE	Empire Pictures Lightning Video 9943	Klaus Kinski	1986	R
39	34	32	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
40	40	12	THE CLAN OF THE CAVE BEAR *	CBS-Fox Video 6795	Daryl Hannah	1986	R

* According to Industry Association of America gold certification for theatrical films, sales of 75,000 units or suggested list price certificate for \$12 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product); 25,000 or \$4 million for nontheatrical made-for-television product; 10,000 or \$2 million for nontheatrical made-for-video product; 5,000 units or a value of \$2 million for music video products. Titles certified prior to Oct. 1, 1985, were certified under different criteria. * International Top Box Office Award for theatrical releases. * Suggested retail for nontheatrical films. SF short form. LF long form. C, concert. O, documentary.

New Releases

HOME VIDEO

*Symbols for formats are ▲ = Beta, ▼ = VHS, * = CED and ▲ = LD. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.*

A CHRISTMAS WITHOUT SNOW

John Houseman, Michael Learned

▲ VHS #10000 \$19.95

ADVISE & CONSENT

Henry Fonda, Charles Laughton, Burgess Meredith

▲ VHS #10000 \$19.95

ALL CREATURES GREAT AND SMALL

Christopher Timothy, Coral Bruckman, Robert Hardy

▲ VHS #10000 \$19.95

AMERICAN BALLET THEATRE IN SAN FRANCISCO

ABT

▲ Pioneer 21824-IC America \$34.95

BELLS ARE RINGING

Judy Holiday

▲ MCA 21813-IC America \$39.95

BONNIE AND CLYDE: MYTH OR MADNESS

Burt Reynolds

▲ VHS #10000 \$19.95

CAPTAIN AMERICA

Rob Brown, Len Birman, Heather Menzies

▲ VHS #10000 \$19.95

CAPTAIN AMERICA II: DEATH TOO SOON

Rob Brown, Connie Sellecca, Len Birman

▲ VHS #10000 \$19.95

THE CARDINAL

Tom Tryon, Carol Lynley, John Saxon

▲ VHS #10000 \$19.95

CAROLS FOR CHRISTMAS

Royal College Of Music Choir

▲ Pioneer 21915-IC America \$29.95

CENTURIONS MICRO MENACE

Animated

▲ VHS #10000 \$19.95

CINDERELLA

Leroy Ann Warren, Ginger Rogers, Walter Pidgeon

▲ VHS #10000 \$19.95

CLASSIC TALES RETOLD

Animated

▲ VHS #10000 \$19.95

COLOR ME BARBRA

Barbra Streisand

▲ CBS #10000 \$19.95

DON'T LOOK BACK

Bob Dylan

▲ Pioneer 21743-IC America \$29.95

8 MILLION WAYS TO DIE

Jeff Bridges, Rosanne Arquette

▲ CBS #10000 \$19.95

GOING BACK

Bruce Campbell, Christopher Howe, Perry Mallette

▲ VHS #10000 \$19.95

GUNG HO

Michael Keaton

▲ Pioneer 21894-IC America \$29.95

THE HOMECOMING

Patricia Neal, Richard Thomas, Edgar Bergen

▲ VHS #10000 \$19.95

JOY OF TALKING

Educational

▲ VHS #10000 \$19.95

LAST RESORT

Charles Grodin, Robin Pearson Rose, John Ashton

▲ VHS #10000 \$19.95

LEGEND

Tom Cruise, Mia Sere, Tim Curry

▲ MCA 21982-IC America \$34.95

LOW BLOW

Cameron Mitchell, Troy Osnahue, Leo Fong

▲ VHS #10000 \$19.95

MESSIAH

Academy Of Ancient Music, Choir Of Westminster Abbey

▲ Pioneer 21824-IC America \$49.95

MISTER ROGERS HOME VIDEO: MUSIC AND FEELING

Fred Rogers, Yo-Yo Ma, Ella Jenkins

▲ VHS #10000 \$19.95

THE MUNSTERS' REVENGE

Fred Gwynne, Yvonne DeCarlo, Al Lewis

▲ VHS #10000 \$19.95

MY NAME IS BARBRA

Barbra Streisand

▲ CBS #10000 \$19.95

(Continued on next page)

SURVIVAL KIT.

Napoleon once said that God was on the side of big armies. Video industry analysts say that big libraries make big winners. Embassy says **\$24.95***

For \$24.95 each, you can choose from the twenty titles in Embassy's new Survival Kit.

You can live through the coming video explosion. More than just live, you can prosper. Build a big library and you build a big business.

Remember the first rule of the jungle: Survival of the fittest. And the second rule: **\$24.95** is a great price.



EMBASSY HOME ENTERTAINMENT*



\$24.95*
each
Available
Feb. 4, 1987

*Suggested retail price.
©1987 Embassy Home Entertainment
Printed in the USA

VIDEO PLUS

(Continued from page 46)

order, are also found on Sylvan's VCC185, which weighs in at a mere 3.1 pounds without battery.

Both units are equipped with a 3/4-inch black-and-white viewfinder with operational and warning indicators; record-panels, recording speed, white balance, light warning, focal zone, tape ending, and low battery power.

The Magnavox Video Escort and Sylvan's VCC155 both carry a suggested retail list of \$1,899, including AC adaptor, one hour battery, A/V cable, cassette adapter, RF adapter, and shoulder strap.

Maxell (201-440-0020) has set a co-promotion with cable television's The Movie Channel to drive the sale of its EX series videocassettes. Consumers who buy specially marked Maxell-EX multipacks receive an enclosed rebate coupon worth \$10 off the premium cable service subscription cost.

In turn, The Movie Channel will

be giving away Maxell Starter Kits to viewers via on-air sweepstakes through Dec. 31. Kits feature a pair of EX tapes, VCR dust cover, head cleaner, and the "Maxell Videotape Handbook." The fourth-quarter promotion is a new phase in the tape vendor's link with the cable service, which began last August.

Geoff Mayfield is filling in for the vacationing Edward Morris.

The Magnavox Video Escort is one of two new, full-featured VHS-C camcorders introduced by N.A.P. Consumer Electronics Corp; the Knoxville-based firm also unveiled a similar product under the Sylvan logo. Both units weigh in at 3.1 pounds and share many of the same selling points, including what N.A.P. claims is the camcorder field's fastest shutter speed and lowest light sensitivity.

NEW RELEASES

(Continued from preceding page)

NIGHT PATROL
Murray Langston, Pat Paulsen, Linda Blair
▲ VHS 21908-10C America \$24.95
ROBIN HODD: THE LEGEND: HERNE'S SON
Jason Connery, Oliver Cotton, George Baker
▲ VHS 21908-10C America \$24.95
SAINT JUAN
Richard Widmark, Richard Todd, Jean Seberg
▲ VHS 21908-10C America \$24.95

SECRETS OF THE TITANIC
Martin Sheen
▲ VHS 21908-10C America \$24.95
SHADOW WORLD
Animated
▲ VHS 21908-10C America \$24.95
STARBIRDS
Animated
▲ VHS 21908-10C America \$24.95

SWEET LIBERTY
Alan Alda, Michael Caine, Michelle Pfeiffer
▲ VHS 21908-10C America \$24.95
THE THREE MUSKETEERS
Gene Kelly
▲ VHS 21908-10C America \$24.95
THE TRIP TO BOUNTIFUL
Geraldine Page
▲ VHS 21908-10C America \$24.95
VDLITUS 5
Animated
▲ VHS 21908-10C America \$24.95

WELCOME TO THE REAL WORLD
W. Miller
▲ VHS 21908-10C America \$24.95
STEVEN WHIGGLE LIVE
Steven Whiggle
▲ VHS 21908-10C America \$24.95
WRINKLES IN NEED OF CUDDLES
Ani Foster
▲ VHS 21908-10C America \$24.95
▲ VHS 21908-10C America \$24.95

To get your company's new video releases listed, send the following information—in title, performers, distributor, manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to:
Neddy Rink, Billboard, 1515 Broadway,
New York, N.Y. 10036.

'MUTT MUSIC'

(Continued from page 44)

the sampler coincided with the commercial release of one of its tracks, Earle's live cover of Bruce Springsteen's "State Trooper," as a 12-inch single. Wilson says the song, which hardly qualifies as straight country fare, will be given a heavy album radio push by the label.

Wilson says the sampler also serves as a teaser for the Nanci Griffith and Acoustic Alchemy albums, which are scheduled for January release.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World" at BOOKSTORES NOW.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World."

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At Le Parc Hotel we believe in business. And good value is good business. All 154 luxury suites at Le Parc come equipped with multi-lined telephone systems. Each suite provides for a comfortable conversation/entertainment center separate from the sleeping area. And, if your in-suite facilities still aren't sufficient for your company, our conference rooms and multi-lingual staff are there to run things your way.

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restaurant/bar and the in-suite gourmet food service.

Good business also dictates a good location. Ours is excellent: a quiet residential street at Melrose and La Cienega, immediately adjacent to Beverly Hills. The recording, movie and design industries are our neighbors and downtown is only 20 minutes away.

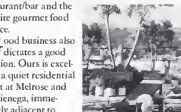
Le Parc is a member of L'Ermitage Hotels. Our flagship Beverly Hills hotel, L'Ermitage, is the only all-suite Five Star, Five Diamond hotel in America. All five L'Ermitage hotels are intimate, luxury, all-suite hotels and share the L'Ermitage standards of quality and service.

Contact your travel agent or call us directly. You'll find out how comfortable, good business can really be.



restaurant/bar and the in-suite gourmet food service.

Good business also dictates a good location. Ours is excellent: a quiet residential street at Melrose and La Cienega, immediately adjacent to Beverly Hills. The recording, movie and design industries are our neighbors and downtown is only 20 minutes away.



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Whitney Wins. Whitney Houston is presented with a platinum video award from the Recording Industry Assn. of America for her video "Whitney Houston: The #1 Video Hits." The award was presented by Gary Khammar, senior vice president of RCA/Columbia Pictures Home Video, whose MusicVision line put out the cassette.

Embassy Sets Promo For 20 Titles Targeted For Rental Marketplace

BY TONY SEIDEMAN

NEW YORK Embassy Home Entertainment is targeting the rental marketplace with its latest low-price promotion.

With a ship date of Feb. 4, Survival Kit will put 20 Embassy titles on sale for a limited time at \$24.95. In addition, four of the top titles in Embassy's catalog will be permanently dropped to that price: "A Chorus Line—The Movie," "Eddie And The Cruisers," "The Emerald Forest," and "The Sure Thing."

The promotion is named Survival Kit because Embassy believes that in 1987 "a good strategy for retailers is to broaden their rental inventory," says Rand Bleimister, senior vice president of distribution. The company is hoping to move 300,000-400,000 units through the course of the campaign.

Order close date on the cam-

paign is Jan. 19. Ship date is Feb. 4, and retailers will be able to order price-dropped product through April 30.

The crowded sell-through mar-

'The retailer will have more choices in January than ever before'

ket of this year's holiday season was one of the main reasons Embassy decided to go with a rental-targeted promotion, Bleimister says. The nature of the product figured in as well. "Some titles lend themselves more to rental, some titles lend themselves more to sell-through. That's basically why [Embassy chose this direction for the promotion]," he says. "A lot of retailers are buying low-cost catalog promotion goods for rental product anyway."

Embassy has over 150 titles out on the market at under \$30. In the future, the company will be releasing "Labyrinth," a strong rental title, and it hopes Survival Kit will ride to success on that title's coat-tails.

"The retailer is going to have

more choices available to him in January for hit rental product than he's ever had before," he says. "In anticipation of millions of people coming into rental stores in February to rent 'Labyrinth' and 'Karate Kid II,' Embassy decided to schedule its rental-targeted campaign, he says.

Because Survival Kit is targeted mainly at video stores, consumer-directed advertising and promotional support will be limited. "We don't plan on buying television time for a promotion of the Survival Kit titles," he says. Nor will point-of-purchase material be available in abundance. Support will be mainly through co-op dollars, he says. The company has also repackaged some of its titles for the campaign.

The 20 Survival Kit titles: "Eye For An Eye," "Breaker! Breaker!," "Another Country," "Circle Of Iron," "The Chicken Chronicles," "Deadly Force," "The Highest Honor," "King Of The Mountain," "Marvin & Tige," "The Hit," "Laura," "Farewell My Lovely," "Mussolini And I," "Nightkill," "The Ruling Class," "Trinity Is Still My Name," "Soldier Blue," "Saturday The 14th," "The Wild Angels," and "The Tamarind Seed."

FOR WEEK ENDING DECEMBER 6, 1986

Billboard.

TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	2	7	WHAM! IN CHINA-FOREIGN SKIES	★ ★ NO. 1 ★ ★ CBS Video Music Enterprises CBS-Fox Music Video 7142	Wham	1986	C	\$19.98
2	1	23	THE #1 VIDEO HITS ▲ ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	\$14.95
3	NEW ▶		EVERY BREATH YOU TAKE THE VIDEO	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	\$19.95
4	9	3	MY NAME IS BARBARA	CBS Video Music Enterprises CBS-Fox Music Video 3519	Barbra Streisand	1985	C	\$9.95
5	NEW ▶		CONTROL THE VIDEOS	Atlantic Records Inc. Atlantic Video 6-21021	Janet Jackson	1986	SF	\$12.95
6	6	3	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	\$19.98
7	5	11	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	\$14.98
8	8	65	U2 LIVE AT RED ROCKS	Atlantic Records Inc. MusicVision 6-20613	U2	1984	C	\$19.95
9	14	15	GENESIS LIVE: THE MAMA TOUR	Picture Music Int'l. Atlantic Video 50111-3-5	Genesis	1986	C	\$14.98
10	NEW ▶		WHAT YOU NEED	Atlantic Records Inc. Atlantic Video 50113-3	INXS	1986	SF	\$19.98
11	10	19	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	\$19.98
12	4	23	DICK CLARK'S BEST OF BANGTANG	clark clark Video Video Music Video 1028	Various Artists	1986	0	\$9.95
13	NEW ▶		DAVID LEE ROTH	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	\$19.98
14	26	1	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Steve Nicks	1986	SF	\$19.95
15	13	7	THE VIDEO ALBUM, VOLUME I	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	\$19.98
16	11	7	HARD TO HANDLE	CBS Video Music Enterprises CBS-Fox Music Video 3502	Bob Dylan Tom Petty	1986	C	\$19.98
17	12	53	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	0	\$9.95
18	7	5	THE COMPLETE BEATLES ▲ ▲	MGM/UA Home Video 700166	The Beatles	1982	0	\$19.95
19	15	3	MAX HEADROOM	Karl Lorimer Home Video 367	Max Headroom	1986	0	\$9.95
20	3	7	MTV CLOSET CLASSICS	Vestron Music Video 1043	Various Artists	1986	LF	\$19.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-television video product; 25,000 or \$1 million for music video product); A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$3.4 million for nontheatrical made-for-television video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ● International Tape Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million of retail for television released programs, or at least 25,000 units or \$1 million of suggested retail for nontheatrical titles. SF: Short form, LF: long form, C: concert, 0: Documentary.



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Home Video

line..

VIDEO HARDWARE SALES heated up in October, with VCR unit sales to dealers up to 1.39 million units, an increase of 17.8% from October 1985, according to the Electronic Industries Ass'n. Consumer Electronics Group. Year to date, VCR sales were up by 15% from the same period in 1985, to 10.55 million units from 8.91 million units. October camcorder sales posted the sharpest percentage increase of any consumer electronics product, increasing by 116.4% to 143,926 units from 66,519 in October 1985. Year-to-date camcorder sales came to 840,761, up by 219.4% from 1985's 283,212.

TELEVISION SET SALES were also strong in October, up by 9% from the same month a year before to 1.78 million units. Monochrome sets were the only category to show weakness, with sales down by 1.7% to 345,715 units. Year to date, total TV set sales were up by 7.1% for the first 10 months, to 17.65 million units from 16.51 million units. Projection TV sales for October were up by 19.2%, to 34,437 units from 28,902 units in 1985. Total projection set sales came to 342,507, up by 20.4% from last year's figure of 196,559 units for the first 10 months.

MORE MUSICALS will be added to MGM/UA Home Video's "Musicals Great Musicals" promotion in January. The company will be including six more titles in its collection, all priced at \$29.95. Two of the programs, "Broadway Melody Of 1938" and "Thank You Lucky Stars," have never before been out on cassette. The other titles in the package are "The Pirate," "On The Town," "Kismet," and "Showboat."

BOOK PUBLISHER Price/Stern/Sloan and MCA Home Video have reached a production/distribution deal for children's product. Price/Stern/Sloan will produce the product, while the MCA Home Entertainment will deal with distribution and marketing. Price/Stern/Sloan has been in the publishing business for 23 years. Among its top-selling titles are "We Sing," "Serenity," "Mad-Lad," "Mr. Men," and "The World's Worst Joke" series.

KARLES VIDEO has also cut a deal with MCA. This one will see the low-price specialist releasing seven more titles from the library of the major manufacturer, all at \$19.95. Release dates on the movies range from 1929 to 1971. The films are "The Virginian," "Morocco," "The Moon's Our Home," "You Can't Cheat An Honest Man," "Seven Sinners," "The Appaloosa," and "The Hired Hand." The titles will be released on the company's Video Film Classics label. At the same time, the firm will be releasing two programs in its "The Evening Gourmet" series: "Chocolate & Other Divine Desserts" and "Terrific Brunches For Two To Twenty." The programs will run for 40 minutes and list for \$14.95.

"INCIDENT AT CHANNEL 9": PolyGram's heavy metal music title, is due out on RCA/Columbia Pictures Home Video's Music-Vision label in January at a list price of \$29.95. Other Music-Vision titles due at that time include "Krokus: Screaming In The Night" (\$19.95), "Barry Manilow: The Concert At Blenheim Palace" (\$29.95), and "Traffic: Live At Santa Monica" (\$29.95).

SANDRAH BERGMAN stars in a new exercise video from Mangrum Entertainment. Titled "Gymjazz--The Non-Impact Workout With Sandrah Bergman," the cassette runs for 30 minutes and lists for \$29.95. It is a nonimpact exercise program designed to keep limbs in motion. Mangrum claims. Other nontheatrical titles due from the label include "Once Upon A Wheel," a documentary on auto racing hosted by Paul Newman, and "How To Stuff A Wild Wet T-Shirt... The Girls Of Spring Break, Part II," a program on 1986's spring break events in Fort Lauderdale, Fla.

ASSISTING VIEWERS in achieving their new year's resolution is one goal of Morris Video's special package of video releases for January. The company is enclosing a coupon with three of its titles that will enable consumers to get free audiocassette versions of the self-help programs. The three shows are hosted by therapist Al Fowles. They are "Lose Weight," "Stop Smoking," and "Coping With Stress." All list for \$29.95. Another title, "The One Minute Cook: Microwave Made Easy," lists for \$24.95 and is available in video only.

CLASSIC CHILDREN'S BOOK "Mike Mulligan And His Steam Shovel" is coming out in video via CC Studios. The company is releasing "Mike Mulligan And His Steam Shovel And Other Stories." The "other stories" on the \$29.95 cassette are "Burt Dow: Deep Water Man" and "Moon Man." Also coming from CC Studios is "Christmas Stories," which will include two small films; "Morris's Disappearing Bag," "The Little Drummer Boy," "The Twelve Days Of Christmas," and "The Cлов Of God."

SKI STAR SUZY CHAFFEE is releasing her own exercise video, one designed, not surprisingly, for skiers. Based on the physical therapy work Chaffee did when she damaged her knee 18 months ago, the program is titled "The Suzy Chaffee Ski Workout" and is being released by Today Home Video cassette with a list price of \$29.95. Chaffee developed the workout in cooperation with Dr. Richard Steadman, who is physician to the official U.S. ski team.

TONY SIEGEMAN

FOR WEEK ENDING DECEMBER 6, 1986

Billboard.

TOP VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
			★ NO. 1 ★					
1	1	4	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Hampton Ford Kurt Russell	1984	PG	\$29.95
2	2	5	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	\$19.95
3	4	57	JANE FONDA'S NEW WORKOUT A	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	\$9.95
4	3	7	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1985	NR	\$9.95
5	14	16	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	\$19.95
6	15	55	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	\$19.95
7	17	20	WITNESS	Paramount Pictures Paramount Home Video 1736	Harmon Ford Jeff McMillan	1985	R	\$19.95
8	70	8	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	\$19.95
9	15	88	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Hammond Ford Karen Allen	1981	PG	\$19.95
10	5	71	THE SOUND OF MUSIC A	CBS-Fox Video 1051	Juli Andrews Christopher Plummer	1965	G	\$19.95
11	9	9	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	\$14.95
12	6	5	THE CAGE	Paramount Pictures Paramount Home Video 6004-01	Jeffrey Hunter Susan Oliver	1964	NR	\$19.95
13	10	9	PLAYBOY VIDEO CENTERFOLD #3	Karl Lorimar Home Video 500-09	Rebekka Armstrong	1986	NR	\$19.95
14	RE-ENTRY		STAR TREK: THE MOTION PICTURE	Paramount Pictures Paramount Home Video 8858	William Shatner Persi Fennell	1980	G	\$19.95
15	12	5	MY FAIR LADY A	CBS-Fox Video 7038	Ree Hawn Audrey Hepburn	1964	G	\$19.95
16	11	68	ALICE IN WONDERLAND A	Walt Disney Home Video 36	Animated	1951	G	\$19.95
17	24	124	STAR TREK II: THE WRATH OF KHAN A	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	\$19.95
18	NEW		SPACE CAMP	ABC Motion Pictures MCA Home Video 8174	Kate Capshaw Lia Tomlinson	1986	PG	\$19.95
19	NEW		COLOR ME BARBRA	CBS-Fox Video Enterprises CBS-Fox Video 3518	Barbra Streisand	1966	NR	\$19.95
20	13	52	MARY POPPINS	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	\$19.95
21	18	24	KATHY SMITH'S BOY BASICS A	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	\$19.95
22	NEW		MY NAME IS BARBRA	CBS-Fox Video Enterprises CBS-Fox Video 3519	Barbra Streisand	1963	NR	\$19.95
23	24	34	GHOSTBUSTERS A	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	\$19.95
24	NEW		KELLY'S HEROES	MGM/UA Home Video 700168	Clint Eastwood Telly Savalas	1970	NR	\$19.95
25	22	2	RAW DEAL	OE Co. HBO/Canon Video TVA9985	A. Schwarz-Zenger	1986	R	\$19.95
26	33	338	JANE FONDA'S WORKOUT A	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	\$9.95
27	21	53	KATHY SMITH'S ULTIMATE VIDEO WORKOUT A	JCI Video Inc. JCI Video 8110	Kathy Smith	1984	NR	\$19.95
28	26	105	JANE FONDA'S PRIME TIME WORKOUT A	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	\$19.95
29	19	2	LEGEND	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tina Turner	1986	PG	\$19.95
30	29	42	ALIEN A	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	\$19.95
31	NEW		COBRA	Warner Bros. Inc. Warner Home Video 11554	Sylvester Stallone	1986	R	\$19.95
32	30	10	OUT OF AFRICA A	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	\$19.95
33	32	35	THE KARATE KID A	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	\$19.95
34	16	41	AMADEUS A	HBO/Canon Video TVA2997	Tom Hanks F. Murray Abraham	1984	PG	\$19.95
35	27	26	BACK TO THE FUTURE A	Amblin Entertainment MCA Dist. Corp. 60196	Michael J. Fox Christopher Lloyd	1985	PG	\$19.95
36	20	2	THE TROUBLE WITH TRIBBLES	Paramount Pictures Paramount Home Video 60040-42	William Shatner Leonard Nimoy	1967	NR	\$14.95
37	25	49	CASABLANCA A	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	\$19.95
38	23	2	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	\$19.95
39	36	11	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	\$19.95
40	31	2	THE TRIP TO BOUNTIFUL	Island Pictures Entertainment 1341	Geraldine Page	1985	PG	\$19.95

● Recording industry data of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (300,000 or \$1.2 million for nontheatrical made-for-television product, 25,000 or \$1.5 million for music video product). ● RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$3 million for nontheatrical made-for-television product, 25,000 or \$1.5 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ● International Video Dist. Assn. certification for a minimum sale of 75,000 units at a dollar income of \$3 million, or at least 150,000 units or \$1 million at suggested retail for nontheatrical films. SF short-form SF long-form C contact O documentary.

Camp Culls Cult Kitsch For Initial Product Line

BY CHRIS MCGOWAN

LOS ANGELES Kitsch cult video will be the primary product of Camp Video, a company that shipped its first two titles in October.

"The Psychic" and "Nightmare House" were the first releases of the Los Angeles-based firm, which is orienting itself toward "science fiction, horror, and psychological thrillers that have an underlying sense of the absurd," says a company executive.

Two more titles will be released shortly, with some 20 to follow in 1987. Each Camp title will retail for \$39.95. Company director James Golf promises "unusual" promotional campaigns and theatrical-size posters to back up the releases.

"We want to stand out, to do things out of the ordinary and to be outrageous," says Golf. "What you have in our company is a bunch of guys who got very bored with the whole video industry and wanted to do something different."

"We are going to bring out some cult classics that have been hidden for a long time, and we aren't trying to pawn off this schlock as decent movies—it's many companies do. We're telling people that this stuff is totally absurd, it's amazing that people could have made these kinds

of movies to begin with."

"The Psychic" is a good example of Camp's offbeat product. The protagonist of the film is described on the box as having "read men's minds and corrupted their women." The supernatural thriller is a psychological study shot like a low-budget porno film.

"We plan on expanding this effort to the entire industry," says Golf. "We're trying to create a camp category, to be a bit of counter-culture in the video business."

Business has been good so far, he claims. "We moved over 2,500 pieces on each of the two titles in the first three weeks."

"We're keeping the price point low to make it affordable, and we've built in a high profit margin for distributors and stores," he says. Golf also claims that all of the Camp titles are exclusive.

Camp is also producing its own product. "The Las Vegas Serial Killer" is in postproduction now, and two other movies are in the planning stages. "They will be both humorous and serious films, but even the serious ones will have a touch of self-parody," says Golf. "Four or five years down the road, we'd like to be in full swing on production, from concept to finished product."

WILMINGTON, Del. DuPont Co. has developed a new high-speed duplication system, which will probably be tested at Bell & Howell/Columbia/Paramount's duplicating facilities next year.

The new unit takes 52 seconds to copy a two-hour movie, a figure that is 140 times real time and three times faster than Sony's Sprinter, the only high-speed system currently in operation.

The DuPont process has worked well enough in the laboratory to justify its testing in a manufacturing environment, says Michael P. Hartnagel, director of the compa-

ny's storage products division. He claims that one of the new high-speed machines can replace 215 of the real-time VCR slaves now used for duplication purposes.

The "manufacturing environment" will initially be in DuPont's own facilities, but Bell & Howell's Northbrook, Ill. factory will probably get one of the machines to try out in early 1987.

According to Hartnagel, if the new machines work in a manufacturing environment, DuPont will consider forming some kind of joint venture with Bell & Howell to manufacture and sell them.

The new machines use a process called Thermal Magnetic Duplication. The tape is heated by a laser to the point at which it loses its magnetism, the signal is printed, and the tape is cooled. Hartnagel explains. He claims that the quality of the resulting video is at least as good as that achieved by real-time slaves. Cost of the machines will probably be in the \$300,000 range, the same as Sony's Sprinter units.

The new high-speed machines will work in VHS and Beta formats.

MAURIE H. BRODENEKER

DuPont Readies High-Speed Duper

Fast Forward

BY KEN JOY

REMEMBER THE LASERDISK player?

The laserdisk player, for those who may have forgotten, is the video version of the compact disk that has all but been ignored by the video-consuming public, yet has managed to hold its own against the rapid proliferation of the VCR.

A very strong seller in Japan, the video laserdisk format has lumbered along with sales of 200,000 units a year since 1984, compared with the expected sales of 4.5 mil-

lion VCRs by year's end.

Supporters of the format liken it to BETA VCRs as a medium with superior video and audio reproduction qualities over the ever-popular 1/2-inch VHS format. But, like BETA, when the first laserdisk players came out, the information was by Pioneer in 1981, VHS machines were just being introduced and touted as the format with the ability not only to record (laserdisk players, like compact disk players are "read-only" machines), but also to record longer than BETA VCRs.

Ever since then, the laserdisk player has suffered an identity crisis that has been fueled by many different factors:

- Price: Even as VCR prices continue to fall to the unbelievable \$200-\$350 price range, laserdisk players have consistently remained at suggested lists of \$800 or more (usually more)—a figure that a lot of consumers feel is too pricey for a machine that can only play back. The major faux pas in this area seems to be that Pioneer and its OEMs forgot the Gillette Blade theory: Give away the razor, make the money on the blades. In hi-tech markets where software is the driving force, this seems to be a major blunder—one that the manufacturers fortunately did not repeat in the VCR arena.

- In addition, OEM's like NAD and TEAC, felt the squeeze in their margins from Pioneer (the exclusive distributor of the format in the U.S.) and have told me they're getting out of the laserdisk business after the first of the year. TEAC will concentrate more heavily on the industrial uses of read/write laserdisk machines, while NAD is taking a look at coming back into the market with its own product when the field shows some sign of life.

- Lack of software: Until recently, there was as much as a one-year time lag between a feature film's release on videocassette and its release on laserdisk (if released on disk at all, putting most of the titles into the "has-been" category, and making them unattractive to consumers who could find them. Most stores, even now, will only sell laserdisks—not rent them—and even though they are priced lower than videocassettes, there has been strong resistance among consumers to purchase them.

The software situation is getting

better as feature films released on laserdisk are now consistently only a month or so behind their videocassette release, and there are nearly 2,000 titles available. (Laserdisk software, although limited in availability and distribution, is now out selling BETA.)

- Play-only machines: If software availability had been better in the beginning, consumers may have overlooked the fact that LaserVision (and all of its OEM versions) couldn't record, but only play back prerecorded disks. Although the technology is here for read/write laserdisks (using heavily in sports and replays), it is far too costly for consumer applications.

The irony behind all this is that while video retailers have been using laserdisk players to demonstrate high-quality video monitors to potential customers because it offers the highest resolution possible—over everything from broadcast to BETA—customers have nearly banished the format to extinction by failing to notice the systems in any significant number.

All of that is about to change.

Expect to see 1987 as the year of the laserdisk player. Pioneer demonstrates its ongoing commitment to the format by spending \$8 million on new laserdisk pressing facilities with enhancements to quality and productivity. The company will also introduce—as CES in January—a new laserdisk player with digital sound for \$550 retail. This introduction, backed by a major media campaign, however, will go a long way in raising the format's visibility and should ready the industry for some truly astounding technology for the consumer market, some of which includes the following:

- Encyclopedias on laserdisk: Pioneer is offering, as a free premium for consumers who buy the new laserdisk player during its initial promotion, a 20-volume Grolier's Encyclopedia (all 9 million words of it) on laserdisk (\$89.95 retail value). This technology is just emerging in the computer field—where read-only laserdisks are providing instantaneous access to information.

- Read/write systems: Although it's still four or five years away, the laserdisk player will eventually become the ultimate record/playback system for home video.

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THE YEAR IN CHARTS AND NUMBER ONE AWARDS

1

Rybczynski's Cameo Clip Makes HDTV History

BY JIM BESSMAN

NEW YORK The first high-definition (HDTV) music video has been shot by director Zbigniew Rybczynski for Cameo's "Candy." The \$80,000 HDTV clip is the first product of a partnership between the director and Barry Rebo of Rebo Associates whereby Rebo's HDTV equipment will be used by Rybczynski in creating music videos. Rebo's HDTV system is the only complete high-definition setup

'One machine can do everything possible on film and video and get fantastic quality'

owned by a U.S. production facility. "Candy" was produced at Rathe Studios here using the Sony HDTV system. The clip follows the "instant video" technique developed by Rybczynski on his videos for Simple Minds' "All That She Said," Pet Shop Boys' "Opportunities," and Missing Persons' "I Can't Think About Dancing."

In these previous videos,

Rybczynski used blue screens and Ultimate techniques to shoot the video and postproduce it simultaneously, so that by the end of the shoot he had a finished master tape. Having now brought the procedure to the sophisticated HDTV system, Rybczynski hails its "revolutionary" properties.

"With one machine you can do everything possible on film and video and get fantastic quality," the director says. "There's really no comparison, because with HDTV, you can have unfocused mattes, whereas with the Simple Minds video, for instance, they could only be focused and therefore flat and two-dimensional-looking."

"But now we can focus on the subject while the background [matte] is unfocused, which is a major element of the realistic way in which we see the world. So this is a very big step in the video media, and it can be transferred to 35mm film and projected in a theater and look like film."

Rybczynski further claims that HDTV allows unlimited electronic manipulation of video imagery with complete control, and a look at the two-thirds-finished "Candy" bears this out. Layered onto a seamless, revolving pan of the neo-Times Square district are Cameo group members and dancing associates,

with he foreground figures appearing crisp and clear while those behind are out of focus. One shot features a huge, Jolly Green Giant-sized Larry Blackmon (Cameo's leader), towering over the others as they scurry about between his legs.

"That scene would have taken [George] Lucas months to do, but we did it in hours," says Stewart Samuels, Rybczynski's producer and representative. "The whole thing might have taken 10 months and cost millions of dollars, but it cost us less than \$100,000 to get a million-dollar look."

As Samuels, Rybczynski, Rebo, and other proponents of HDTV note, the new technology makes possible a filmlike video look, through its 1,125 lines of picture screen resolution, compared to the 525-line American NTSC standard and European 625-line PAL counterparts. Its five-by-three aspect ratio, as opposed to the traditional TV's

four-by-three box, further allows a fuller, richer frame comparable to 35mm film.

"The HDTV image is inherently sharper than NTSC, but it can also be treated like film stock," says Rebo, who values at nearly \$2 million his high-definition equipment.

'We paid less than \$100,000 for a million-dollar look'

including camera, three VCRs, video switcher, and Ultimate," video can diffuse it, degrade it, and selectively modify it, whereas traditional video doesn't have the structure to support this kind of manipulation."

Samuels distinguishes HDTV from the so-called "Charlex look" made famous by that house's production of the Cars' award-winning

video "You Might Think."

"This is more realistic than Charlex mating," he says. "The edges are cleaner and without electronic noise so that the key-in images don't look false, like cutouts on focused backgrounds lacking depth-of-field and perspective. Because of the high level of electronic information which can be recorded with HDTV, definition is so fine that even a strand of hair can be matted seamlessly, and the unfocused backgrounds give the illusion of reality."

Samuels further notes that since almost all traditional music video making is done on film, the HDTV process now obviates the enormous expenses incurred by taking film crews out on location. Using "Candy" as an example, he says that backgrounds were easily shot by the HDTV video camera with a minimum of support technicians, with all action being taped in-studio.

(Continued on next page)



They Want Muscles. Cheap Trick members Robin Zander, left, and Rick Nielsen, far right, work on the set of their latest video, "It's Only Love," from their Epic album "The Doctor." The video has the distinction of being the first to include captions for the hearing-impaired.

Video Track

NEW YORK

MICHAEL SPYRO GYRA has landed a video for "Bob Goe To The Store," a single off the jazz/fusion group's latest album, "Breakout." Seen through the eyes of a dog named Bob, the comic piece blends performance footage with scenes of Manhattan. It was directed by Merrill Markoe, who revived the character, introduced in her short "My Dog Bob" films, seen in "Late Night With David Letterman."

New York-based directors Ken Ross and Richard Levine were responsible for Chicago's "Will You Still Love Me?" clip, currently airing on MTV. Filmed on location at a factory in Commercial City, the piece features performance footage interspersed with sequences of women shooting the video and each other. Kris P. served as executive director. Tony Shift was line producer. The video supports the group's latest Warner Bros. album, "18."

LOS ANGELES

NOTED MUSIC VIDEO director Mark Remy, whose previous credits include clips for such artists as Cinderella, Heart, Greg Kihn, and Quiet Riot, has crossed over to full-length feature films. His first project, "Darkness, Darkness," starring Jeffrey Osterhage and Lisa Bonet, is said to be a film "for anyone who ever drove through the desert, saw a single house in a barren landscape and wondered... Who lives there and why?" The film will shot on location in the Mojave Desert.

Rock act Black & Blue's video for "I'll Be There For You," a single off its new Geffen album, "Nasty Nasty," was recently voted programmer's pick of the week on Hit Video USA. The high-energy performance piece was filmed at L.A.'s Olympic Auditorium. Bill Sica directed and produced for Avatar Films. Rick Mathur co-produced. Richard Lerner served as director of photography.

OTHER CITIES

BACKSTAGE BOSTON Productions has wrapped a long-term concert video for bluesmen Buddy Guy and Junior Wells. Shot on location at the Nightgate in Cambridge, Mass., the project will initially air in South America to support the artists' upcoming tour. It was produced and directed by John McErmott, best known for his clips for "til Tuesday, Face To Face, and the Dead & Company. Sources indicate the performance are Muddy Waters' "She's 19 Years Old" and "Got My Mojo Working" and a medley of James Brown's "Super Bad." "I Get a Bag of My Own" and "I Got You (Feel Good)." Electronic Edit's Michael Church was at AAV Australia recently to complete postproduction work on national television spots for Kenny Rogers and Dolly Parton's upcoming Australian tour special, slated to air this February. The commercials were produced for Denise Smith and Gary Van Edmond, promoters of the tour.

Edited by LINDA MOLESKI

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

ART OF NOISE

Drugs
Charles Scharf/Cherry Lane Ltd.
George Siro

BELLE STARS

Rock Domination
Earl Kama
Steven Barclay
Sensation Records

DR. YORK

Let Me Be The One On Christmas
Let Me Be The One
Edward Ballou

FINE YOUNG CANNIBALS

Ever Fallen In Love
Something Wild (Columbia) IRS-MCA

CRISTINA PROFFER

Legacy
Rhythm/Contestations MCA
Beth Bradley, Ron Donovon
Dunbar, Siro

MARY GAYLE

Have Yourself A Merry Little Christmas
Crystal Christmas, Release Inc.
Pulse Production/Release House

GENESIS

Land Of Confusion
Jonathan Toubou
John Lloyd, John Toubou/Salt Screen Inc.
John Lloyd, John Toubou

KLYMAXX

Set It Off
Rhythm/Contestations MCA
Beth Bradley, Ron Donovon
Dunbar, Siro

THE KINKS

Rock 'n' Roll Cities
Think You're Hot MCA
Sensation Records
Ray Davies

LOOSE ENDS

Slow Down
Zebra/Zone MCA
Lemuel F. Jones
Lemuel F. Jones

MEL & KIM

Showing Out
Atlanta
Andy Pichler/West & Miller Ltd.
Simon West

JOHN PARR

Blame It On The Radio
Running The Lovers Hour Atlantic
Paul Towner/Multi-Love Ltd.
Michael Kent

PRICE-SDLTAN

Shogun Shy
Lights, Laid Out
Jim Smith/Picture Vision
Jim Smith

READY FOR THE WORLD

Love You Down
Love You Down MCA
Ege Corporation
Dunbar, Siro

RIKBY SKAGGS WITH JAMES TAYLOR

New Star Shining
Love & Karma Get The City
Jim Smith/Picture Vision
Jim Smith

RUSS TAFI

My Not Alone
Marsalis, Myrt
Lynn Roberts
Dunbar, Siro

THE UNDISCOVERED

Freddie In The Street
The Undiscovered Dance Party/Salt MCA
Tape Savory/Tape Savory Productions
Andrew Doccia/John Simpson

Many Cos. Have Discontinued Releases

Dutch Industry Off, Despite Price Cuts

BY WILLEM HOOS

AMSTERDAM The music video business in Holland, as in most European markets, is still stubbornly refusing to take off, despite ever-growing catalogs and a 50% decrease in prices over the last two years.

Major companies, including RCA/Columbia and Warner Home Video, have become so discouraged they have discontinued releases.

Sales statistics provide graphic illustration of the problems. Of 15 titles released by RCA/Columbia between March 1984 and April 1985, the most successful was Lionel Richie's "All Night Long," with 877 copies sold. "Jefferson Starship," the least successful, sold 71 copies nationwide in this country of 14.3 million people.

Since 1983, record company Virgin Benelux has released around 40 music video titles, featuring David Bowie, Elvis Presley, Depeche Mode, Meatloaf, and other established acts. "Under a Blood Red Sky" has been the most popular, with 400 units sold. Tom Petty's "Pack Up The Plantation," released in April, has so far sold 12 copies in Holland, Belgium, and Luxembourg.

Even for major international hits, the figures here are disappointing. Records of Madonna and Phil Collins have, according to WEA here, "a few hundred copies each." Dire Straits' "Alchemy Live," distributed by market leader Boudisque, is just into four figures, making it the company's top-selling title in Europe. CBS/Fox's "Wham-The Video" has sold around 1,500 copies in two years.

Executive comment exudes pessimism. CBS/Fox product manager Perry Stritzko: "Music video is a marginal business, and I think it will always stay that way. As a turnover stimulant, music video sales are negligible."

WEA marketing manager Jaap Houting notes: "It's business with hardly any impact. It's uninteresting and almost unprofitable." At EMI Bovera, which has Holland's biggest music video catalog, with some 90 titles on release, Ton Van Beusekom says: "Unfortunately, very marginal and disappointing business, although I've recently noted some growth. Tina Turner's 'Private Dancer Tour,' which is our best-selling tape, has sold more than 600,000 copies. In the U.K., it has sold more than 20,000."

Last year, EMI Bovera provided 20 major Dutch record retailers with video equipment and software in a bid to stimulate consumer interest. "We invested much time, energy, and money in that campaign, but I'm sorry to say that it was a flop," says Van Beusekom.

The number of factors appear to have contributed to the stunted growth of the market here. Until price cuts in the U.K., where most releases originate, brought local prices down, music videos were widely perceived as too expensive. Now the average price is around the guilded equivalent of \$27.50, with considerable variations according to playing time.

Compact disc is seen as real competition, not only for consumer dollars but also for retail investment. Record shops have seen that CD is a profitable and growing business and prefer to put their money into the new format rather than into slow-moving music video product. More than 85% of music videos are now sold in retail outlets, but law prohibits video rental outlets from making sales unless they have separate departments for that purpose.

Pan-European satellite channels, including Sky Channel and Music Box, feed a steady diet of music video to Dutch television viewers. The country is the most heavily cabled in Europe, with more than 80% of households able to receive these broadcasts, and home videotaping of clips and music specials has destroyed what viability the market might have had.

Nevertheless, some companies intend to persevere. VES, representing Vestron here, has just released its first live music video titles, featuring Elton John, the Bee Gees, the Beatles, the Rolling Stones, and Neil Diamond, and plans to release up to 15 more in 1987, distributed mainly through mail order.

Rebo says that music videos are difficult to distribute," says managing director Elbert Timmerman, "because most record retailers actually don't like them and most video retailers don't know much about music. We hope mail ordering will be the solution, and if it turns out a success we will certainly carry on."

Boudisque reports weekly sales up from 60-70 titles to 600 units following 50% price cuts in midyear, and predicts the number will rise further if exchange rates favor the local market. The company has also

started to supply video retailers, which it says are now beginning to rent music videos.

Free Record Shop, a 41-store chain, also notes some recent growth in its music video business, which accounts for only 25-35% of overall turnover, and says the market could be better if more product was available from such acts as Bruce Springsteen, the Eagles, Supertramp, and Simple Minds. Local Dutch acts are also poorly represented on video.

Record companies have a vested interest in persisting with music video releases. Thus, while Warner Home Video has released only one of the 25 titles to which it has distribution rights and plans no more unless the business becomes more profitable, WEA's Houting says: "We're still in music video because we want to maximize the exploitation of our acts and their repertoire. So, if a particular WEA act has made a music video, we'll do our utmost to sell as many copies as possible."

RYBCZYNSKI

(Continued from preceding page)

in front of live screens and then immediately laid into the master tape's preset master backdrops.

The ability to do live live-screening, says Rebo, while complicated and time-consuming, gives the video director access in instantly knowing whether his ideas work, thus catalyzing future ideas.

"Before, we couldn't do Ultimatics with the esthetic quality of high-end theatrical films or commercial productions," he adds. "But the music video market demands this level, which is why 80% of them are shot on 35mm film. Zbig has used Ultimatics with great creativity, but never with the film quality that this system allows. While 'Candy' falls within the normal price range of existing videos, it's getting much higher production quality through its creativity and ability to use the technology."

Following completion of "Candy," the video will be sent to Japan for conversion into 35mm film. The turned print, says Samuels, can be used either theatrically or transferred to NTSC and PAL formats.

Of this procedure, Rebo says that while current TV technology can handle only the standard resolutions, image quality is still prized and retained through the reductive process. "The higher the quality you start out with," he says, "the better the end result." Rebo says he hopes that "Candy" and future HDTV videos will be used theatrically in 35mm formats in conjunction with local promoters as "leasers" for upcoming concerts. He and Rybczynski, in association with Yoko Ono, are currently creating an HDTV video for John Lennon's "Imagine" as a demonstration of the system for the National Video Festival. Rybczynski previously directed Ono's "Hell And Paradise" clip.

VIDEOS ADDED THIS WEEK	NEW RELEASES	PEAKS ON NEW RELEASES
BEATLES "TWIST & SHOUT" Capital	ACTIVE	1
CHICKENHOUSE "HOUSE OF ROCK" PolyGram	ACTIVE	2
DAVID & DAVID "SMALL CHOW BY THE CRACKS" A&M	ACTIVE	3
FRANKIE GOES TO HOLLYWOOD "WARRIORS OF THE WASTELAND" Island	BREAK PREVIEW	4
ANITA FRANKLIN "JAMMY LEE" Arista	BREAK PREVIEW	5
GENESIS "LAND OF CONFUSION" Atlantic	BREAK PREVIEW	6
RANFAS "ALL I WANTED" MCA	SNEAK PREVIEW	7
RIC OCCASER "TRUE TO YOU" Geffen	SNEAK PREVIEW	8
ONE PART OUT OF TWO "I'm Not A Star" Atlantic	SNEAK PREVIEW	9
PRICE SLUTION "SHOTGUN SHY" CBS	BREAKOUT	10
RAGE TO LIFE "ENOUGH IS ENOUGH" Bar None	NEW	11
SADIE "NORTHERN LEAD" PolyGram	NEW	12
SAVON "SHIP OF FOOLS" Chrysalis	MEDIUM	13
ERIC CLAPTON "IT'S IN THE WAY YOU USE IT" Warner Bros.	3	
JOHN FOGERTY "CHANGE IN THE WEATHER" Atlantic	3	
BOR DELNOY "THIS IS THE WORLD CALLING" Warner Bros.	3	
THE KNOT "HOLD ON TO MY HAND" MCA	3	
HUEY LEWS & THE NEWS "HAP TO BE SQUARE" Chrysalis	3	
STEVE MILLER BAND "I WANT TO MAKE THE WORLD TURN AROUND" Capitol	3	
PATTI LABELLE "SOMEONE TO WATCH" Atlantic	2	
DAVID LEE ROTH "THAT'S LIFE" Warner Bros.	2	
TINA TURNER "TORN" Capitol	2	
PAUL YOUNG "SOME PEOPLE" Columbia	2	
"RANGLES" "WALK LIKE AN EGYPTIAN" Columbia	12	
CHORRELLA "HOLDERS OF THE RANGE" The Way It Is RCA	10	
BRUCE NORDBERG "THE RANGE" The Way It Is RCA	10	
"BILLY BOB" "TO A LOVER" Chrysalis	11	
ERIC & KING "STREET LIFE" MCA	10	
"MADONNA" "OPEN YOUR HEART" Warner Bros.	3	
ROBBIE NEVILL "COSTLY LOVE" EMI	3	
"PRETENDERS" "DON'T LET ME BE MISSING" Warner Bros.	3	
ROD STURGEON "LOVE AND MY HEART" Warner Bros.	3	
SURVIVOR "IS THIS LOVE" South Bros./CBS Associated	3	
"TALKING HEADS" "WILD WORLD" Warner Bros.	12	
TRIUMPH "SOMEONE TO WATCH" MCA	12	
VAN HALEN "BEST OF BOTH WORLDS" Warner Bros.	14	
"WANG CHUNG" "EVERYBODY HAVE FUN" Geffen	14	
CHEAP TRICK "IT'S YOUR LOVE" EMI	3	
THE ROBERT CRAY BAND "SMOKING GUN" PolyGram	3	
JOHANN CURRAN "LOVE AND MY HEART" Warner Bros.	22	
EUROPE "THE FINAL COUNTDOWN" EMI	22	
"EUTHYTHICS" "THORN IN MY SIDE" RCA	22	
GEORGIA SATELLITES "KEEP YOUR HANDS TO YOURSELF" Elektra	22	
GAS TIGER "SOMEONE" EMI	22	
"HARRY NAL" "FOOLISH PRIDE" RCA	22	
ELTON JOHN "HEARTACHE" Warner Bros.	22	
"HOWARD JOHNS" "YOU KNOW I LOVE YOU DON'T YOU" Elektra	22	
CYNID LAUPER "CHANGE OF HEART" EMI	22	
EMO "FORGET ME" Elektra	22	
"BENJAMIN OR" "STAY THE NIGHT" Elektra	22	
"THE OUTFIELD" "EVERY TIME YOU GO" Columbia	22	
"DON'T STAND CLOSE TO ME" A&M	22	
SMITHS "BEHIND THE WALL OF SLEEP" Elektra	22	
TIMBURI "THE FUTURE'S SO BRIGHT" SOUTHWEST SHOPS URS	22	
WILHELM VINCENT "WARRIOR" BOYD & GORDON RECORD CHRYSLER	22	
BLACKWELL "I'LL BE THERE FOR YOU" Geffen	2	
CHICKENHOUSE "HOUSE OF ROCK" PolyGram	2	
THE YOUNG CANNIBALS "EVERY LATER IN LOVE" MCA	2	
GENE LOVENS "DESIRE" Geffen	2	
JANET JACKSON "CONTROL" A&M	2	
ROB JUNGLES "MEMPHIS THING" EMI	2	
LOVE & ROCKETS "ALL IN MY MIND" Big Time	2	
THE MC DONALD "OUR LOVE" Atlantic	2	
MEATLOAF "GETTING AWAY WITH MURDER" Atlantic	2	
THE RAINMAKERS "DOWNSTREET" Mercury/PolyGram	2	
DIG AVO OYAMATE "I'VE GOT EVERY BEAT" Columbia	5	
THE COMMUNARDS "DON'T LEAVE ME THIS WAY" MCA	5	
HEAD OR ALIVE "BRAND NEW 35" Atlantic	5	
DEFENDE MODE "BUT NOT NOW" Warner Bros.	5	
PATSY FAY "AFRICA" Atlantic	5	
LEMONHEAD "I'M A LEMONHEAD" Atlantic	5	
GENERAL PUBLIC "TOO MUCH OR NOTHING" URS	5	
JOAN JETT & THE BLACKHEARTS "GOD MUSIC" EMI	5	
THE LICKY SHOP "I HAVE THE FEELING" Atlantic	5	
NEW ORDER "BEAR LEAD TRIANGLE" Warner Bros.	5	
PET SHOP BOYS "SUBURBIA" EMI	5	
FRANCE "HEAR ME" Atlantic	5	
THEY MIGHT BE GIANTS "PUT YOUR HAND INSIDE THE PUPPET'S HEAD" Bar None	5	
GEORGE THOROGOOD "HIGHT TIME" EMI	5	
PRODIGERS "GIVE IT UP" Geffen	5	
NEAL YOUNG "PEOPLE ON THE STREET" Geffen	5	
ZBICA "CAN'T LIVE WITHOUT" Atlantic	5	
"B2" "THE GIRL FROM PANAMA GOS TO GREENLAND" Warner Bros.	6	
CACTUS WORLD NEWS "WORLD'S APART" MCA	6	
CAMERO "WORK" PolyGram	6	
CECILIUM & JERRY "EVERY MOMENT" Power Dines	6	
DOCTOR & THE MEDICS "BURN" EMI	6	
DRAPERS "HEART" Atlantic	6	
THE ONE "THERE WAS A TIME" Warner Bros.	6	
SCREAMING BLUE MESSAGES "TWIN CADILLAC VALENTINE" Elektra	6	
MATTHEW SHELLEY "SAVE TIME FOR ME" Columbia	6	
"POLISH" "A WAY TO RISE" Atlantic	9	
THE BROTHERS SISTER "I WONDER WHO'S OUT TONIGHT" Columbia	9	
ROBINSON "WHEN PROBLEMS ARISE" Columbia	9	
ROBIN NICHOLSON & THE EGYPTIANS "RAYMOND CHANDLER EVENING" Relativity	9	
HUNTER & CO. "THE SIGHTS ARE CHANGING IN THERE" IRS	9	
MARTI JONES "CHANGE IN THE AIR" A&M	9	
BRATHEVER "MUSIQUE NON STOP" Warner Bros.	9	
NEW MODEL ARMY "SIST STATE" Capitol	9	

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Chicago Trax Studio Gets In A Dance Groove

BY MOIRA MCCORMICK

CHICAGO As one of the few Chicago recording studios that focus on music rather than jingle work, Chicago Trax has carved a niche for itself by serving as home base for Windy City dance-genre house music.

Now, the studio finds itself fielding an increasing number of major label projects in a city where the little album work there usually goes to the "big three" downtown facilities: Universal Recording Co., Chicago Recording Co., and Streetview Studios.

According to Reid Hyams, president and studio manager of Chicago Trax, the studio is involved in most of the releases by the premier house music label, DJ International, and hosts fellow house labels Britstar and Sunset. In recent months, newly signed Geffen recording artists Jesse's Gang and Bang Orchestra have recorded and mixed their label debuts there, both of which are due in January.

Jesse's Gang leader Jesse

Saunders, along with Roger Carpenter, produced various mixes of a 12-inch single, "Showdown," for Geffen set *No Surrender* at Chicago Trax, and the Temptations' Otis Williams was in working with a West Coast solo artist.

"We also mixed Robin Angel for

'We wanted to be a dance studio'

CBS, and we'll be doing the debut CBS album for the [Chicago-based] Insiders," says Hyams. Chicago Trax has also seen projects by Sire at Ministry.

The studio was founded eight years ago by Hyams' partner, Al Urnsin, and was known originally as Birdland. Based in a house basement, the studio began as an 8-track outfit. From the beginning, its focus was music, an unusual emphasis in a city whose recording industry thrives on commercial

work.

"We wanted to be a music studio, or we'd have built downtown," says Hyams. "We knew we'd only get a little advertising business—and we do get some."

Hyams and Urnsin attracted clients by "convincing people that 8-track with a good engineer sounded as good as more multitracked stuff," says Hyams. Chicago Trax's first three album projects were by folkie Jerry Grossman, bluesy Little Hunkin', and an anthology of folk artists from the nightclub Earl Of Old Town.

Eventually, Chicago Trax relocated to a building on the Near North Side that had formerly housed a 1920s-era movie theater. The theater's 16-foot ceiling in what is now the playing room imparted a "real live sound," according to Hyams, which can be tuned to dead if so desired.

Chicago Trax now encompasses two 24-track rooms. Studio A features a LEDE (live end-dead end) control room, designed by Doug Jones of Electro-Acoustics. "We have some unique acoustical treatments," says Hyams. "We're one of the first rooms to have a bass diffusion system, as opposed to bass traps."

The back wall of the control room is designed to counteract bass buildup by diffusing the signal. The studio is also more natural sound than that effected by the deadening of bass traps.

Another feature of Studio A is that the control-room speakers are in the studio. "We're not producers and engineers do not feel constrained to sit in the so-called "sweet spot" between speakers during playback." The control room was designed so that the "sweet spot" covers a large

area, not just the speakers' midpoint," says Hyams. "If they can't see them, they'll stay where they are." Studio A is equipped with a Harrison console; Sony/MCI, Otari, and Studer recorders; UREI 813 speakers; and Audio Kinetics master mix automation.

Hyams says Chicago Trax is in the process of acquiring a Dolby SR system rather than going to digital. "With its noise reduction and dynamic range, Dolby SR is warmer than digital but just as quiet and clean," he says.

Studio B is a much smaller 24-track, according to Hyams, and is mainly used for synthesizer and drum machine tracks and vocal overdubs. "Every room is tied in electronically," he says. "You can record in one room and tie in gear from another." Chicago Trax plans to build an additional room in the near future, a testament to the studio's ever-increasing label activity.

The studio's major label work began to increase in 1981, when producer/recording artist Gavin Christopher (who has worked with Grandmaster Flash, among others) began producing his sister Shavyn Christopher there, after the studio they had begun working in developed technical difficulties.

Soon after, Christopher started bringing in tracks from Arthur Baker's Streetview Records, like Cuba Gooding's "Got The Hots," for mixing purposes. Chicago Trax mixed a number of projects for Streetview, according to Hyams.

Now in CBS Records' Yvonne Gagne, who cut some tracks there. The studio was involved in numerous other album jobs, including the PolyGram soundtrack "Glitter Just Want To Have Fun" and the debut album for Passport

by Chicago fusion band the Warmers.

When house music linchpin J.M. Silk recorded his "Music Is The Key" for DJ International at Chicago Trax, the studio began a two-year association with DJ and other house labels. With studio star Farley Jackmaster Funk is a frequent visitor to the studio, and Hyams says major label A&R people are also stopping in regularly.

Studio engineer Steve Spapper frequently turns the knobs for DJ International recordings, and his latest project, Tango (featuring Ramsey Lewis' son Kevin), is generating label interest, says Hyams.

Among the studio's dozen other

'We knew we'd only get a little advertising business—and we did get some'

engineers are Ron Gresham, who contributes to most of the Gagne work, and Glenn Odagawa, who is engineering the Insiders. Despite their full load, Chicago Trax staffers manage to teach eight different recording classes in conjunction with Columbia College's music business program.

"We book the studio day to day, but we're always working," says Hyams. "What little downtime there is, we use for maintenance. We've gotten to the point where, out of necessity, we just won't book sometimes."

Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

DESIGNING DUO: Two New York City companies, Benchmark Associates, the design firm specializing in recording studios, sound stages, and control rooms, and Downtown Design, a national architectural construction firm, have merged to form a new company, Benchmark Associates with Downtown Design. The firm will build and design complete facilities from ground up, which it says will mean a better-designed and better-built studio.

"Most projects include reception areas, offices, and the customary support facilities for a studio," says Vin Gizio of Benchmark. "It's far more convenient and more efficient to have the job handled by one company rather than an architect, a planner, a contractor, plus a firm in the studio design, plus a firm in the construction."

The new company is now working on projects for Greene Street Recording and Power Play Studios in New York. Projects in the works include Andre Perry Video, Don Williams' new album, Sony's Q Sound, and London By Night Recording.

The new half-hour syndicated show, "Ask Dr. Ruth," starring the irrepressible Dr. Ruth Westheimer, will be taped in United New York's Studio B, a 3,000-square-foot space that will house four video cameras, several 1-inch VTRs, Chyron, and full production and communication audio.

MASTER CLASSES: Compact disc mastering seems to be on everyone's mind these days. Now

Sony Pro Audio says it will hold seminars on the topic in New York and Los Angeles. The two-day classes are Jan. 13-20 in New York and Jan. 27-Feb. 3 in Los Angeles, with seminars offered three times in each city.

"We have received a great number of inquiries regarding CD mastering techniques," says Hiro Kono, manager of product management for Sony. "The enormous growth of interest in CD has made"

(Continued on page 37)

Audio Track

NEW YORK

NAYOBE WAS IN at Platinum Island recording vocals for her latest Sutra release. Producing was Gene McFadden, with Bruce Miller at the board. Also there, producer Rob Freeman was cutting tracks for Jailbait. The band members were recent finalists on "Star Search." Jerry Gottus was at the console. Rich Traval assisted.

Belouis One is in laying tracks at Right Track for his eponymous upcoming release. Gary Langham was producing and engineering. Co-producer was Guy Fletcher, also on keyboards for this project and in on loan from Dixie Strains.

Mantronix was in at L.N.S. recently laying tracks and mixing cuts for its latest Sleeping Bag album, "Musical Madness." Steve Griffin and Jeff Neubert were at the console. Chep Nunez was editing. Also there, John Ehrlich, from Broadway's "Big River," is working on a 12-inch, "Spill The Wine." Producing is Steve Banks. Also there were the Banks, Cosa and Robbie Watson. Lastly, Ron Dean Miller and Frankie D. have been editing Paul Neil's 12-inch "Ain't Nothing Like It." Denizil

Miller Jr. was producing for Music Magic.

LOS ANGELES

TEENA MARIE IS IN at Larrabee Sound working on a project for Paramount Pictures. Jellybean Benitez is remixing. Michael Hutchinson is engineering. Also there, on the other side of the board, Madonna is tracking and mixing Sire's Nicki Kamen. Steve Grey, Michael Hutchinson is at the knobs. And John Lunsford is remixing LRS artist Belinda Carlisle's "Band Of Gold." Gary Hillman is at the console. Finally, Louie Silas is in mixing. Mike Ready For The Controls, with Taavi Mote at the controls.

Don Bleu was in at Live Oak recording a variation of Timebox Social Club's "Ramons." The new version, the proceeds of which are being donated to the Pro For Kids organization, is titled "Bay Area Hall Of Fame." Bleu is a DJ at KYU in San Francisco. Also there was the Project, a new group comprised of Bill Church, formerly with Sammy Hagar, Kevin Carlson, formerly

(Continued on next page)

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AUDIO TRACK

(Continued from preceding page)

with Aldo Nova; John Neyman, from the Eric Martin Band; and Chuck Ruff, formerly of Edgar Winter's White Trash; with Bob Banks on lead vocals. Richie Corsello was at the desk. Finally, Malo was in recording his latest for Blue Heron/Aspen. Greg Errico produced. Corsello was at the board. Dale Everingham assisted.

Elsewhere in the city on the bay, Merl Saunders was in at Russian Hill working on a score for an upcoming "Twilight Zone" episode. Samuel Lehner was at the knobs for the Kronos String Quartet. Also there, the Dave Brubeck Quartet was in working on their newest project. Gary Clayton was at the console. Marnie Moore was assisting.

NASHVILLE

RECENT ACTIVITY At Music Mill included RCA artist K.T. Oslin's debut album, which was completed by Harold Shedd. Jim Cotton, Joe Scaife, and George Clinton assisted. Also in at the Mill was Louise Mandrell, working on her latest project. Producing were Shedd and Mark Wright. At the console were Cotton, Scaife, and Paul Goldberg. Also there, Cotton, Scaife, and Goldberg were in to mix tracks for Alabama's upcoming CBS special. In addition to that project, Cotton and Goldberg were mixing Eric Murray's latest single. Finally, Jimmy Swaggart was in cutting, with Joe Huffman producing. Assisting were Cotton, Clinton, and Goldberg.

OTHER CITIES

PRODUCERS JIMMY LEWIS and Rich Cason were in at Muscle Shoals to finish mixing the upcoming album by the Rose Brothers. Also there, T. Graham Brown was tracking his new Capitol release. Bud Logan was producing, with Pete Greene at the controls.

Jamahl Holmes was in at Chicago's Songpage working on tracks for his upcoming album. Producing was Johnny Samuel. Joe Tortorice was at the desk. Also there, Jethro Burns was in finishing the mix on his solo acoustic CBS release. Harry Brotman was at the board, with Ken Rasek assisting. Finally, Assyrian singer Linda George was in mixing and overdubbing her upcoming album for Ishbar. Ashoor Baba was producing. Mike Konopke and Tom Haban were at the controls.



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SOUND INVESTMENT

(Continued from page 55)

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A NEW CHAPTER: The International Teleproduction Society (ITS), has added a new arm, with the official establishment of a new chapter in the Midwest, ITS/Chicago. The society now numbers four regional chapters—Los Angeles, New York, and Mid-Atlantic are the other three. Tom Angell, board president of the ITS, says the organization is in a period of heavy growth, with a 50% membership increase since the recent National Assn. of Broadcasters convention. Angell says the trade group expects new chapters in the not-too-distant future in Massachusetts, Florida, Atlanta, Detroit, and New Orleans.

The ITS was formed when the Videotape Producers Assn. and Videotape Facilities Assn. merged last year.

THE AUDIO ENGINEERING SOCIETY (AES) says it will hold its 1987 convention at the New York Hilton, where it has traditionally been housed since departing from the Waldorf Astoria several years ago. The AES convention committee had originally chosen the Jacob K. Javits center in New York, but decided that the location was not suitable. Word is that the AES decision comes after reports of a not entirely satisfactory SMPTE show at the Javits Center.

Edited by STEVE DUPLER

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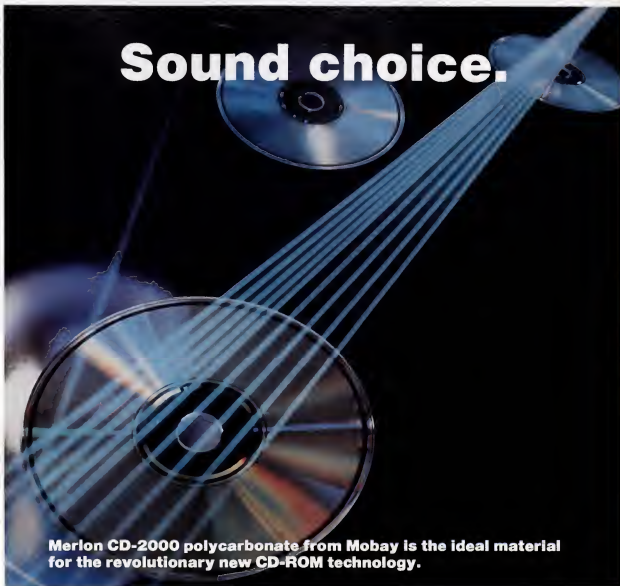
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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WEEK AGO	WEEKS ON CHART	TITLE (LABEL & NUMBER; DISTRIBUTING LABEL)	ARTIST
Compiled from a national sample of retail store sales reports.				
1	1	6	HOROWITZ IN MOSCOW CBS 44-4755 (CDS)	** NO. 1 ** 4 weeks at No. One VALADIMIR HOROWITZ
2	16	16	HOROWITZ: THE STUDIO RECORDINGS DO 419-217 (CDS)	VLADIMIR HOROWITZ
3	3	42	HOROWITZ: THE LAST ROMANTIC DO 419-045 (CDS)	VLADIMIR HOROWITZ
4	4	18	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38217 (CDS)	KATHLEEN BATTLE
5	5	8	VERDI: OTELLO ANGEL DS6-3993 (CDS)	PLACIDO DOMINGO
6	10	6	OVORAC: CELLO CONCERTO CBS 54-42206 (CDS)	YO-YO MA
7	7	26	ROMANCES FOR SAXOPHONO CBS 54-42122 (CDS)	BRANFORD MARSALS
8	8	38	PLEASURES OF THEIR COMPANY ANGEL DS-33131 (CDS)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
9	9	14	ANNIVERSARY LONDON 417-382 (CDS)	LUCIANO PAVAROTTI
10	14	4	VIENNA, CITY OF MY DREAMS ANGEL DS-32260 (CDS)	PLACIDO DOMINGO
11	11	108	AMADEUS SOUNDTRACK FANTASY WAM-1793 (CDS)	● NILE MARINER
12	12	38	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS 54-42206 (CDS)	WYNTON MARSALLS
13	13	8	MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-378 (CDS)	PHILIPS 416-378 (CDS)
14	17	4	BETHOVEN: SYMPHONY NO. 3 ANGEL DS-32126 (CDS)	ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER)
15	15	8	PUCINI: TOSCA LONDON 414-557 (CDS)	KIRI TE KANAWA
16	NEW	16	BERNSTEIN BY BOSTON PHILIPS 416-360 (CDS)	BOSTON POPS (WILLIAMS)
17	15	24	THE KRONOS QUARTET Nonesuch 79131 (CDS)	THE KRONOS QUARTET
18	16	26	BETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CDS)	CLAUDIO ARRAU
19	4	10	HOLST: THE PLANETS TELARC 10123 (CDS)	ROYAL PHILHARMONIC ORCHESTRA
20	18	18	PURCELL: DIDO AND AENEAS PHILIPS 416-295 (CDS)	JESSYE NORMAN
21	21	6	BEL CANTO ARIAS LONDON 417-253 (CDS)	JOAN SUTHERLAND
22	20	76	GERSHWIN: RHAPSODY IN BLUE CBS 54-3649 (CDS)	LOS ANGELES PHILHARMONIC (THOMAS)
23	RE-ENTRY	23	BERNSTEIN: CANOQUE NEW WORLD 9149-367 (CDS)	NEW YORK CITY OPERA (MAUCIER)
24	24	174	HAYDN/HUMMEL/J. MOZART: TRUMPET CONCERTO CBS 54-37446 (CDS)	WYNTON MARSALLS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
25	25	364	PACHELBEL/CANON/FASCCH/STRAUSS ● PALLARO CHAMBER ORCHESTRA	● PALLARO CHAMBER ORCHESTRA

TOP CROSSOVER ALBUMS™

Compiled from a national sample of retail store sales reports.				
1	1	8	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS 54-42205 (CDS)	6 weeks at No. One TE KANAWA, CARRERAS
2	2	16	DOWN TO THE MOON CBS 54-42205 (CDS)	ANDREAS VOLLNWEIDER
3	3	16	BEGIN SWEET WORLD RCA 664-17124 (CDS)	RICHARD STOLTZMAN
4	4	9	A CHRISTMAS CELEBRATION ANGEL DS-37363 (CDS)	KATHLEEN BATTLE
5	5	16	SONGS FROM LIQUID GAYS CBS 54-39564 (CDS)	PHILIP GLASS
6	13	4	CHRISTMAS WITH KIRI LONDON 414-552 (CDS)	KIRI TE KANAWA
7	6	16	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) CBS 54-37446 (CDS)	TE KANAWA, CARRERAS (BERNSTEIN)
8	8	12	OPERA SAUVAGE POLYTOUR 829-683 (CDS)	VANGELIS
9	5	16	BEAUTIFUL ORRELLER LONDON 417-242 (CDS)	MARILYN HORNE
10	NEW	10	STRATAS SINGS WEIL Nonesuch 79131 (CDS)	TERESA STRATAS
11	7	16	BACHBUSTERS TELARC 10123 (CDS)	DON DORSEY
12	10	6	PERSONA CBS 54-42122 (CDS)	LIONA BOYO
13	NEW	13	A CHRISTMAS CAROL RCA 664-1584 (CDS)	JAMES GALWAY
14	11	16	BERNSTEIN: WEST SIDE STORY CBS 54-37446 (CDS)	TE KANAWA, CARRERAS (BERNSTEIN)
15	12	16	SWING, SWING, SWING PHILIPS 416-235 (CDS)	BOSTON POPS (WILLIAMS)

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CLASSICAL

KEEPING SCORE

by Is Horowitz



THE WELK RECORD GROUP, which recently acquired the Vanguard Records catalog, will be issuing its first classical compact disks in February. Six are planned for the next time around.

The initial batch of CD titles includes two Vivaldi packages performed under the direction of Trevor Pinnock, a Chopin-Liszt program played by Alfred Brendel, and a theater-music set conducted by Maurice Abravanel. More titles drawn from the Vanguard catalog will be released on a regular basis, says Welk's Bernice McGehee.

SILENT STRINGS: In a simple ceremony at the Metropolitan Museum of Art in New York Nov. 20, Andrea Segovia and his wife Emilia donated two guitars the maestro performed on for much of his career. One, a Ramirez, dates from 1912; the other, a Hauser, from 1937. The Hauser was used for many of Segovia's recordings on Decca and MCA Records. The instruments will find a permanent, though silent, home in the museum's André Mertens collection.

TALKING TERMS: Negotiations between the American Federation of Musicians (AFM) and the recording industry over a new contract are stalled, and further talks have been put off until January. While the basic confrontation is over the fate of the Music Performance and Special Payments funds, which receive small "royalties" on the sale of recordings, the classical wing of the record industry is seeking to reduce some of the union terms for producing operas and orchestral music recordings.

A greater discount is being sought for opera projects that consume many sessions. Record labels also want to cut back the requirement that mandates all members of a symphony orchestra be paid for the first

hours of a recording session even if a reduced ensemble is used and many of the musicians don't actually play.

Costs of recording in the States is blamed for much of the work going overseas, although many U.S. orchestras help finance recording sessions through special funding programs.

Welk Record Group sets February CD release

Meanwhile, musicians are reported concerned over the growing practice of symphony orchestra management to issue recordings from archival or broadcast sources for fund-raising purposes. This appears to conflict with AFM union regulations, and orchestras are being alerted to check first with AFM locals.

PASSING NOTES: The New York Philharmonic has begun storing all its performance data for the past 144 years in computer files. Cross-referencing flexibility will permit instant access to timings, instrumental requirements, and a variety of repertoire category breakdowns as well as to historical documents relating to the orchestra's operation.

The Philharmonic's archivist, Barbara Haws, is entering an equivalent of 900 file drawers of information into the computer. It will take some time to complete.

At Philips Records in New York, Susan Mann has been named manager of press and artist relations and Victoria Finkle promoted to product coordinator. Newest member of the staff that reports to label chief Nancy Zannini is Mark Dugger.

CLASSIQUE

by Linda Moleski



LOS ANGELES-BASED M.S. International, in association with Macola Records, is sponsoring a national talent search among area street gangs. The contest calls for groups to come up with an antigang rap song; the winner will be awarded an exclusive deal with the newly formed label.

"We're in the very early stages of trying to put to-

A new L.A. label plans to gang up on gangs

gether a national drive to arouse awareness," says TV actor Tim Reid, who founded M.S. International together with Michael Stokes. "It will be a regular record that will stand on its own merits, but a portion of the royalties will be put back into a victim assistance program." In addition, the label will donate some of its proceeds from the record to a community service organization.

"We don't want it to look like we're patting gang members on the back," says Reid. "We're giving them a profit motive, but with the understanding that they put some back. We want them to begin to understand their obligation to the community."

According to Reid, the purpose of the contest is to provide a creative outlet for street gangs. "We're dealing with the problem right at the nucleus," he says. "We tried to come up with a way that will make an impact."

Though plans are still in the preliminary stages, M.S. International is looking to launch the contest

Jan. 1 in major markets, including L.A., New York, Washington, and Chicago. The label also hopes to do tie-in promotions with radio stations and independent distributors.

The initial release will be a 12-inch single, to be manufactured and distributed by Macola.

SEEDS & SPROUTS: CD-only label Happy Hour Music has put together a holiday jazz package, "The Cool Side Of Yuletide" by Joe Hackney. The release contains several Christmas favorites, including "Deck The Halls" and "O Holy Night." Happy Hour can be reached at 5206 Benito St., Montclair, Calif. 91763. Another CD label, Rykodisc, is slated to put out a new project from folk veteran Richie Havens. It's his first domestic release in five years. This week's favorite album cover is the New Age Urban SkaVans' debut release, "Five Virgins," a parody of John Lennon & Yoko Ono's memorable "Two Virgins." It's on Poplains Products, P.O. Box 55364, Seattle, Wash. 98145-2564; 206-527-5516. The album also contains tracks by the Mighty SkaRiffs.

MARK YOUR CALENDAR: Plans are well under way for the National Assn. of Independent Record Distributors (NAIRD) conference in San Francisco, set for April 28-May 3. The event will consist of more basic panels geared toward first-timers, according to board chairman Jerry Richman, who says some 100 new members are expected to participate. Playing a key role in the organization of the conference is NAIRD administrator Holly Cass, who succeeded Sony Richman earlier this year.

WG Leads Fight On Album Rental

German Court OKs Procedure

BY WOLFGANG SPAHR

HAMBURG, West Germany Deutsche Grammophon, acting on behalf of the West German record industry, recently appealed against a federal Supreme Court ruling that gives the green light to the album rental business here.

The first case held that album rental is permitted without the copyright owner's consent once an album has been legitimately sold to the trade. The first case also cited the German Copyright Act overrules, in the court's opinion, other provisions of the act that allow the rights owner to withhold his rights regarding certain means of exploitation.

In the court's view, the imprint on albums that reads "Unauthorized rental is not permitted," is in use here for decades, does not apply.

Burkhard Rohltz, senior counsel of PolyGram Germany, Deutsche Grammophon's parent company, says: "The constitutional court had previously held that the copyright owners shall always receive a fair share of income derived from any means of commercial exploitation of a work. Album rental is a new business, and there is definitely someone involved who makes, or tried to

make, money out of it without the copyright owner receiving a penny."

"As long as the government does not expressly confirm this principle with respect to record rental, the constitutional court will have to

'Discrimination against artists must cease'

stop these new activities."

The Deutsche Grammophon appeal is now pending before the court.

Rohltz says that album rental has fortunately not yet caused as many "irritations" in Germany as it has in Japan over the past few years. But it is felt that, along with the arrival of digital audio tape (DAT), it could also become a real threat in West Germany when CDs could be copied on DAT.

He also argues that the Deutsche Grammophon appeal case was fought not only in the interest of the record industry but also on behalf of the trade, which, he says, could not really be enthusiastic about the rental activities of "some shortsighted and

irresponsible traders."

Says Rohltz, the PolyGram lawyer: "A side aspect of this case, though it is quite important, deals with the unequal treatment of authors and composers on the one hand and performing artists and record companies on the other. Paragraph 27 of the German Copyright Act prescribes a compulsory license in connection with the lending out of albums in public libraries, together with a remuneration for composers and authors only."

"There's no doubt that public libraries fulfill a cultural function and that a compulsory license makes sense, all the more since public libraries are not active in the commercial field. However, the performing artists and the record companies should also receive remuneration. The discrimination against performing artists and record companies must cease."

It is expected that the constitutional court will hear the case sometime within the next year. But in the meantime the German IFPI group has started lobbying for an amendment of the Copyright Act regarding album rental.



Honorable Britons. ASCAP president Morton Gould, third left, meets with some of the celebrity guests at the performing rights organization's annual London dinner honoring members of the U.K. Performing Rights Society. From left are Feargal Sharkey, Simon Climie, John Parr, Cynthia Lennon (who accepted three awards on behalf of her son Julian), and Billy Ocean.

French Publishers Expand

PARIS Publishers here are increasingly looking to other revenue sources to compensate for the decline in mechanical royalties brought about by the current nationwide slump in record sales.

Rene Boyer—president of Peer Southern, France, vice president of the French Music Publishers' Assn., and a member of the board of SACEM, the French performing rights society—sees the exploitation of French copyrights on a European

wide basis as one means of compensating for diminishing income from domestic record sales.

In addition, he says, "Publishers have got to move increasingly into record production to offset the mounting difficulty of placing copyrights, following the concentration of power in the record industry within a handful of megacorporations."

Boyer points out that long-established publishing operations such as Peer Southern, with a vast fund of copyrights, also have the opportunity to reactivate standard songs through TV- and radio-merchandised compilation albums. "The huge success of recent nostalgia albums has provided useful additional income," he says.

"Last year, when Reader's Digest put out a special compilation album of French standards, we placed a number of songs, amounting to one-third of the material on the album. And, of course, publishers are also benefiting in terms of back catalog from the reactivation occasioned by the success of the new repertoire."

Boyer says that further compensation for the reduction in mechanical-rights revenue will come in France from the blank tape levy and from the payment of neighboring rights, which will compensate producers of records for airplay of their product.

"There should also be more performance revenue as we start to collect from new private radio stations," he adds.

Peer Southern in France, which produced Michel Polnareff's recordings in the 1960s and '70s, has only recently returned to record production. The company's first new production, "The English Singer," is by O'Connor, the French-born daughter of an English mother and Irish father, and Martin Inge, an American performer working with producer Jack Robinson.

"I am very optimistic," says Boyer, "because there is a new vitality to French production and we are seeing more and more records of French origin on the European charts."

Boyer says that 30% of Peer Southern's income currently comes from mechanical royalties, with 45% from performance, 17% from synchronization, and 10% from sheet music sales.

London Club Agrees To Pay For Videclip Use

LONDON The Video Cafe, a central London video venue, has agreed to pay for videclip use, following legal action by Video Performance Ltd. (VPL), the record industry licensing and collection agency for video broadcasts.

VPL was granted a High Court injunction restraining the Video Cafe from showing music videos in public without a license. The venue has now settled out of court, paid VPL's legal costs, and been granted a license.

VPL consultant director Roger Drage says 127 other cases are pending against premises throughout the U.K. that continue to resist attempts to license them.

"The outcome of the case is an important step forward in our campaign to stamp out the unauthorized showing of music videos," says Drage, "but there are still many venues refusing to apply for a license. We will not hesitate to enforce our rights if those rights continue to be flouted."

The Video Cafe has proved one of the most successful ventures in the field to date, opening early in 1985, the 500-capacity site is operating at a profit, with turnover estimated at \$2 million a year.

Managing director David Williams now plans to raise \$3 million to launch new Video Cafes.

National Music Network In Danger

French Labels Protest Plan To Close TV6

BY PHILIPPE CROCO

PARIS Several record companies have lodged official protests with French government officials, plans to shut down the year-old music network TV6. Among the labels that have protested the move are EMI and Philips.

The labels argue that revoking the commercial channel's concession will deprive them of substantial revenues from the screening of videoclips, while opening the way for such foreign-based rivals as Music Box/Super Channel and Sky Channel.

All sectors of the industry appear united in the campaign to retain a national music-based network at all costs. They point to the already precarious position of French record production, which accounts for 3% of the country's gross national product but has been hard hit by the decline in disk and tape sales in recent years and by the 33% Value Added Tax on prerecorded music.

Behind the current controversy lies the question of whether a music TV channel is commercially viable in France. Although it has spent more than \$1 million on publicity since its launch early this year, TV6 has yet to build up a large audience. The channel recently announced radical programming changes, with movies replacing a substantial part of its clip output, which will now be limited to between five and eight hours daily.

According to program director Patrice Blanc-Francard, if TV6 is to remain a predominantly music-

based service it will have to target a much broader age group than originally envisaged—"everyone between 10 and 45, not just the teenagers."

In a published exchange of letters between Jean-Loup Tournier, president of the copyright society SACEM, and French prime minister Jacques Chirac, the latter says: "I

take note of your desire to see the principle of a musical network maintained in the new audio/visual landscape, but this concept can be applied to a regional service."

Observers take this to mean that the government is in favor of regional television and would like to see music represented on general entertainment channels.

Dutch Legislature To Act On Blank Tape Royalty Bill

AMSTERDAM A Dutch government bill that would introduce a private-copying royalty on blank audio and videotape goes before the House of Representatives early next year. If it becomes law, as is expected, Holland will be the sixth of the 12 member states of the European Economic Community to pass or prepare legislation for such a royalty.

Dutch Minister of Justice F. Korthals Altes has announced that an agreement was reached among his ministry and those of economic affairs and culture, following consultations with the music and video industries.

In statement, NVPI, the Dutch national IFPI group, said: "We're pleased that the government has accepted our case that home taping has become a serious problem for the rights owner and that we continue to press for a levy to be introduced on recording equip-

ment as well as blank software."

The royalty is already in force in West Germany, France, and Portugal, while the Spanish and U.K. governments are reading legislation. However, the British government recently postponed the introduction of its new copyright legislation, which would have provided for a 10% levy on blank audiotape, because of the "pressure of parliamentary time" prior to a general election (Billboard, Nov. 22).

Additionally, the EEC Commission has almost completed its own proposals on the private copying issue, and the decision of the commission will influence the commission's decision on whether to recommend a royalty throughout the 12 member territories.

Other countries where a royalty exists are Finland, Iceland, Austria, Hungary, and Congo.

Japan: No Middleman?

TOKYO Sony Video Software International (SVSI) here is introducing a scheme allowing Japanese retail outlets to obtain stock directly from the company instead of going through wholesalers or distributors.

By February 1987, SVSI hopes to have contracts with as many as 2,000 of the country's estimated 10,000 video retail locations, and eventually the number should rise to 6,000, according to director Hiroaki Ishikawa.

Known as Cross Club, the scheme requires creditworthy outlets to pay

an annual membership of \$75 and an admission fee of around \$60. Thereafter, they may purchase any number of videocassettes, with no minimum order. Conventional schemes, by contract, involve deposits of up to \$2,500 and orders of at least 100 tapes at a time.

Outlets going through wholesalers can pay up to 85% of retail price, compared with 75% under the Cross Club scheme.

The aim is to permit even small outlets to join a retail scheme. Members will receive a regular Cross Magazine Hi-File publication.

Fed Rules Set For Music Grants

Government To Disburse \$6.5 Mil

BY KIRK LAPOINTE

OTTAWA Federal guidelines have recently been published for the sound recording industry to apply for the federally administered portion of the five-year, \$25 million Sound Recording Development Program (SRDP).

Under the program, \$18.5 million of the funds will be disbursed by industry groups for sound, video, and radio production. Criteria for application to those programs are still being completed and should be ready within weeks.

But the federally administered funds, amounting to \$6.5 million over five years, are needed right away. Part of the money is for international marketing support, and companies want the government to help them attend MIDEM in early 1987.

The information guide lists criteria for international marketing, business development, and specialized music production. Guidelines to apply for Canada Council funds are

also outlined.

The government will provide \$350,000 annually for international marketing. To qualify, companies must be Canadian-controlled and have been in business 24 months. Record firms must have produced three albums, including one in the

Companies want the funds quickly to attend MIDEM

last year.

Publishers must have 25 titles, including eight in the last year. Managers must be agents for two albums by their artists, including one in the last year. Aid for attendance includes 50% of travel expenses and per diem allowance for up to two representatives of a company. Aid for participation includes retail space as well. Aid for promotion activities outside Canada includes half of travel costs and a per diem allow-

ance for up to seven days, conditional on a marketing plan submitted to the Communications Department.

Several kinds of business assistance are provided: for business analysis, large-scale promotion, distribution or marketing, and professional training. Up to \$300,000 annually will be handed out for these activities. The government will provide up to 80% of total costs to a maximum of \$200,000 for companies and up to 50% for travel or service organizations.

In the area of specialized music production, the government will supply \$150,000 a year. The recordings are expected to be in the classical, electroacoustic, ethnographic, and experimental jazz fields. To qualify, the recordings must be produced by a Canadian company, with 50% Canadian music and a performer whose principal residence or nationality is Canadian.

New Producer No Small Victory

Parachute Club Is Feeling Its Oates

TORONTO It was a matchmaker's dream: a successful Canadian band looking to broaden its appeal internationally and an international star with some time to spare and an inclination to produce.

The result has hit the street with a bang in Canada: "Small Victories" by Parachute Club, the Juno-winning group of the year in 1985, with John Oates of Daryl Hall & John Oates at the production board for six tracks,

the co-writer of three songs, and in a duet with vocalist Lorraine Segato on the track "Love Is Fire." The album is easily the band's quickest seller and has drawn praise from a press that had doubted it could retain its lyrical conscience and musical distinction amid Oates' hit-making skills.

As Oates tells it, the project came along just at the right juncture. "Daryl and I had stopped touring, and I'd spent six months of doing

nothing. I wasn't really bored and I was looking for something to do, but I felt this was a good chance to work with an interesting band and maybe to land a hand."

What happened was that Oates' involvement grew and grew, from one track to two to five, and his in-studio assistance blossomed to include support vocals, guitar, keyboards, and drum programming.

For Parachute Club, a platinum-plus band at home but little recognized outside Canada, working with an established talent didn't prove the great compromise some might have expected.

"We knew that people would be scrutinizing this album," says Segato, one of three principal writers in the seven-member band. "I don't want to be perceived as having sold out, but we think we've got what we want with the album. There's a major leap in songwriting, and John just turned out to be the perfect vehicle for us to do that."

Parachute Club was spawned in the Queen Street West music scene of Toronto and has been through a few incarnations over the years. Signed almost four years ago to Current Records by Gerry Young, the band made a strong first impression at home with "Rise Up," a single from its self-titled debut album. The success brought the band a Juno in 1984 as most promising group. A second album, "Dancing At The Feet Of The Moon," was a strong seller, and the band won the 1985 group Juno as a result.

This time, the aim is international. "Small Victories" ships in the U.S. in January, and plans call for Oates to appear with the band on some tour dates. He says he's currently writing some soundtrack songs and will likely take another production job.

KIRK LAPOINTE

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Covright Management Collects Company Specializes In Royalty Audits

BY ANDREW ROBLIN

NASHVILLE For record industry accounts, artist royalty audits can be a sizable chunk of their business. Now Copyright Management, a company based here, is carving a niche for itself in the business by concentrating its attentions on licensing and administering this area exclusively, attempting to avoid full, large-scale, audits by the IRS.

When the company calls, it collects. In the past year, according to vice president Tim Smith, Copyright Management's business has doubled. In 1985, the company had gross receipts of just under \$2 million.

"We're writing the book on new and better methods of administering copyrights," says director of consultation Richard Perna. "We try to make the money come in faster and more efficiently."

Copyright Management licenses and administers copyrights for publishing companies owned by Lionel Richie, ZZ Top, the Statler Brothers, the Bellamy Brothers, the Oak Ridge Boys, Mel Tillis, Emmylou Harris, and others. In all, the company has almost 400 clients.

Copyright Management's computer scrutinizes the quarterly royalty statements issued by record companies. Sometimes the computer uncovers errors worth thousands of dollars to the company's clients.

"After looking at a quarterly royalty statement to a publishing company owned by one of the best-known pop stars, we noticed his record label was cross-collateralizing under an old agreement," says Perna. But when Perna dug up the old agreement, he

'The labels know we're on top of it'

found it didn't permit cross-collateralizing after all. He then called the royalty department at the record label to request an adjustment check. "We got an adjustment check for about \$100,000 in two days," he claims.

That kind of close scrutiny, when done on a regular basis, can save money for Copyright Management's clients in other ways, too, by reducing the need for costly, time-consuming audits later on.

Copyright Management also keeps labels up to date on when quarterly royalty statements are due. Late statements are common, Perna says, so he puts labels on notice.

"They're supposed to give us royalty statements no later than 45 days after the end of the quarter. If we don't get the statement by then, we call the head of the label's royalty department and get a check from them in two or three days."

"Few people have to be put on no-

tice. We all treat them like a friend, not like a collection agency. But at least they know we're on top of it. They respect that."

Another problem area between labels and publishers is licenses. Many labels don't ask for a license from the publisher when they release a song. And the labels don't pay royalties until the license has been issued. Copyright Management gets around that catch by issuing the licenses. The longer a label is reluctant to release the label asks for it or not. "Whether you want to issue the license, the longer it takes to collect," says Perna.

Copyright Management also specializes in collecting foreign royalties. The company now has 12 foreign offices covering 39 territories.

"Different territories have different requirements for collecting performance royalties," says Perna. In Germany, you have to give GEMA, their performance rights organization, the first line of the song to collect performance royalties. In Italy, you don't need a license to collect royalties unless you submit a lead sheet. Few publishers are even aware of those rules."

Copyright Management charges clients a 10% commission for collecting domestic royalties and a 20% commission for collecting foreign royalties. The company charges \$100 per hour for consultations.

NATIONAL VIDEO INC. (NASDAQ/NVIS) recently made its revised initial public offering of a million shares at \$5 per share. Net proceeds from the offering will be used for further development of the company's pay-per-transaction program, expansion of its franchise network through acquisitions of franchiser rights, expansion of its video rental program, and general corporate purposes. One of the largest franchisers of retail video stores, National Video sells franchises, and provides support services and is continuing to test a controversial pay-per-transaction distribution system in cooperation with unnamed video imprints. Copies of the final prospectus are available from Morgan, Olmstead, Kennedy & Gardner in Los Angeles.

NET INCOME FOR RECOTON (NASDAQ/RCOT) dipped in the third quarter ended Sep. 30 despite a significant rise in sales. The company said it had "substantially increased spending on advertising and promotional activities to support our growing base of customers." Net income for the three-month period was \$232,000 or 9 cents per share, compared with \$297,000 or 11 cents per share in the third quarter of 1985. Net sales for the quarter were \$7 million, compared with \$5.4 million in the same period last year. Company president Robert L. Borchardt attributed the hike in revenues to brisk sales of new products, including a compact disk adaptor and a line of stereo decoders.

TRI-STAR'S LATEST RELEASE: Tri-Star Pictures filed a registration statement on Nov. 21 for a new public offering of over 4 million units, each consisting of one share of common stock and one warrant to purchase one-half share of common stock. Proceeds will be used to defray part of the cost of the proposed acquisition of the Loews Theater Management Corp., announced in October. If the acquisition is not completed, Tri-Star says funds from the new offering will be used in the "ongoing expansion of the company's business," including television programming, home video distribution and the production of motion picture businesses. Price of the offering will be based primarily on the market price of the company's common shares and the terms of the warrants.

MARKET ACTION BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
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Company	Sales/ \$Mn	Close 11/17	Change
NEW YORK STOCK EXCHANGE			
American Can	93.7	86 1/2	0
Amstar Corp.	12.2	18 1/2	0
CBS Inc.	426	136	0
James Cash	144.6	10	0
Capital Cities Communications	165.1	272 1/2	+1 1/2
Coca Cola	1903.7	36 1/2	0
Walt Disney	2198.4	42 1/2	+6 1/2
Endemol Potlitz	595.3	63	+9 3/4
General Electric	244.6	79	0
Gulf & Western	58.7	66	65 1/2
IBM	137	101	0
MCA Inc.	1266.2	41 1/2	0
MGM-UA	109	9 1/2	0
Orion Pictures Corp.	128.6	13 1/2	0
Sony Corp.	702	20 1/2	0
Time Warner	113.4	11 1/2	0
Veohran Inc.	113.8	5 1/2	0
Warner Communications Inc.	211.3	22 1/2	0
Westinghouse	1871.9	56 1/2	+1 1/2
AMERICAN STOCK EXCHANGE			
Centron	22.5	8 1/2	5 1/2
Lorimar/Telepictures	1404.4	20 1/2	18 1/2
New World Pictures	128.6	10 1/2	13 1/2
Pine Communications	96	10 1/2	10 1/2
Simon & Schuster	75.4	14	14
United Video	8 1/2	8 1/2	8 1/2
Whitewater Entertainment	8.9	20 1/2	20 1/2

Company	Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	14.4	14 1/2	1/2
Infiniti Broadcasting	12 1/2	12 1/2	0
Intertainment Inc.	13 1/2	13 1/2	0
LFB Broadcasting	19 1/2	19 1/2	1 1/2
Media General	10 1/2	10 1/2	0
Media Communications Group	10 1/2	10 1/2	0
Video Entertainment	4 1/2	4 1/2	0
Recreation Group	2 1/2	2 1/2	0
Recreation Communications	7 1/2	7 1/2	0
Recreation Media Network Inc.	5 1/2	5 1/2	0
Scraps Howard Broadcasting	8 1/2	8 1/2	0
Westinghouse	20 1/2	20 1/2	0
Specs Music	8 1/2	8 1/2	0
TriStar Pictures	21	21	0
TriStar Pictures	12 1/2	12 1/2	0
Wall To Wall Sound & Video Inc.	4 1/2	4 1/2	0
Westwood One	25 1/2	25 1/2	0

BY FRED GOODMAN

NEW YORK David Fishof has some advice for recording artists: Diversify.

Fishof, a 30-year-old manager and agent who made his reputation in the sports world handling the likes of New York Yankees manager Lou Pinella and pro football players Vince Ferragamo, Phil Simms, and Jack "Hacksaw" Reynolds, moved into the music industry in a big way when he organized the Monkees' reunion and tour just as the group was being revived with MTV reruns and reissue albums. And from his vantage point between the sports and entertainment industries, Fishof sees some differences in the way athletes and musicians conduct themselves and their business.

"All my entertainers who play were athletes, and all my athletes wish they were performers," says Fishof. [New York Giants quarterback] Phil Simms tells everyone he thought up the Monkees' reunion and wants to be a comedian."

Although wags among the Giants' faithful might suggest Simms has already achieved that, Fishof says athletes have a surer sense of themselves than musical performers and a better feel for the need to establish identities and expertise in other areas.

Noting that the average career span for a player in the National Football League is only three and a half years, Fishof says his play-

ers generally know how to protect themselves for the future. He says athletes are less susceptible to the trappings of success.

"A lot of the entertainers think the limos and the luxuries make a

'A lot of artists didn't care where their money went'

difference," he says. "A professional athlete has usually been praised his entire life, and by the time he gets to the pro he knows what it feels like to be at the top. Some entertainers who suddenly become hot make all kinds of demands when they could be putting their energies elsewhere."

Fishof says he makes all his professional athletes take a financial course, and he suggests that musicians and entertainers should follow a similar path. "They should learn to see the light," he says. "A lot of these artists who are broke now just didn't care where their money went."

Additionally, Fishof advises artists to diversify their careers. Although many recording artists aspire to acting careers, Fishof argues that developing parallel careers and images—for example, producing other artists or doing corporate promotions—can serve the same function.

Endorsements can "get a per-

sonality out there," says Fishof, adding that it can have a significant effect on an artist's behavior "knowing he represents a multimillion-dollar company."

Proper product match is essential, though. "I'm not talking about Gene Simmons endorsing Century Village," he says. "But the right product can be great. If Madison Avenue picks you to work their product, it's only after a lot of research."

For Fishof, who began his business as a teenager booking his brother's band in the Catskills before moving on to work as a sports agent, the music business has special rewards and problems. While he says he enjoys negotiating contracts for his athletes, he leaves record label negotiating to industry attorneys.

"I didn't like the record business for a long time," says Fishof, although he lauds Arista for its support of the Monkees. "I feel bad when someone spends a lot of money and time on their tapes and is shot down. I've always liked something that's sure."

French record label protest the proposed shutdown of the year-old TV6 ... see page 64

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's Top Pop Albums* chart or to earn platinum certification

NEW & NOTeworthy Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review. Send address for review to: *Pop Goodman, Billboard 1515 Broadway New York, N.Y. 10036* or Chris Morris, *Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210* Country albums should be sent to: Ed Morris, *Billboard 14 Music Circle E. Nashville, Tenn. 37203*

POP PICKS

GRACE JONES *Shining Night* PRODUCEES: Max Rodgers & Grace Jones *Mercury 825 6328*

By turns explosive and witty, Jones' latest offering combines dance music with a subtle maturity to its effect. First single, "I'm Not Perfect (But I'm Perfect For You)" should get album rolling fast, and there's plenty here for urban programmers to dig deep.

STRYPER *To Hell with It* PRODUCEES: Stephen Caffrey, Michael Sweet, Robert Sweet *Capricorn 194-7347*

California Christian heavy metal act has already broken into the top 40 on the Top Pop Albums chart with this one. As metal goes, this is better than average, with strong melodic sense propelling devoutly themed metal tunes. Religious nature of material is obviously no barrier to broad commercial acceptance.

RECOMMENDED *THE HOUSEMARTINS* *London O Hall 4* PRODUCEES: Scott B. Jimmy Jam/Jammi Tattersall *Elektra 65951-1*

Chipper Mercury beat sound belies political lyrics; debut album from British purveyors of nerd rock is already getting attention for "Happy House" and album is loaded with potential follow-up singles. Pete Wingfield guests on piano.

THE NEVILLE BROTHERS *Travellers: A History Of The Neville Brothers* PRODUCEES: The Neville Brothers *Blue Note 71494*

Retrospective of licensed titles conveys the evolution of New Orleans originals through the Nevilles, featuring solo recordings by Aaron, Art Neville with the Hawketts, and tracks with the Wild Tchoupitoulas. Absence of tracks by the Meters is a minus, though.

TORY REDD *In The Light* PRODUCEES: Gary Steinman *Mercury 4000-1-E*

Detail-rich hard rock quartet goes straight for the album rock top with this well-paced, well-sung, well-produced package. Only the absence of a first-rate single possibility will limit potential of this promising act's debut.

SPINCE BREWER, RANCY NUNNEL, ERIC TIMINAD *Ensemble* PRODUCEES: Spence Brewer, Eric Timinad *Norada 81011*

New age chamber music is propelled by Brewer's keyboards, Nunnel's oboe, English horn, and ocarina; and Timinad's guitar. Easy to take and quite lively neo-Renaissance stylings.

GRANAH GRACE *Shining Night* PRODUCEES: Andy Mackrley & Paul Deth *Parade 761*

Energetic pop with dance infection. Grace's compositions have a big sound that invites comparison to Jim Steinman tunes. And while his voice isn't particularly memorable, he more than makes up for what he lacks in music. Contact: 406-990-7257.

ASTOR PIAZZOLLA *Tango: Zero Hour* PRODUCEES: Kap Hargreaves *Atlantic 101-3*

Argentine composer and performer has expanded the tango form and gained an international reputation as the music's enfant terrible. American debut recording is a remarkable and driven performance that deserves to be heard by all fans of music.

MUSIC FROM THE ORIGINAL SOUNDTRACKS *Genie Will It Hollywood* PRODUCEES: Peter Bogdanovich, Don Elwell *Mercury 825 6351-1*

Because film recording was technically superior to the recording studio in the early '60s, Miller numbers from "Sun Valley Serenade" (1941) and "Orchestra Wives" (1942) have more than their studio counterparts, thanks also to digital remastering. To make this all even more pleasant news, the album's two LP version carries a special low price.

THE GAP BAND *8* PRODUCEES: Louise Simmons, Charlie Wilson, Rudy of the Prophets *Scott 8 Jimmy Jam/Jammi Tattersall/Elektra/RCA 2700-1*

Album's lead track, "Big Fun" is a bit of a departure for these West Coast funksters, but the faithful will find plenty of "bombs" in "Get Loose, Get Funky." Somewhat more melodic approach is indicative of change at radio, and collection could attract strong airplay.

BEASTIE BOYS *Licensed To Ill* PRODUCEES: Rick Rubin *Def Jam/Combs RSC 402 28*

White rappers cut through all barriers approaching taste with an energetic, decidedly adolescent, and ultimately satisfying collection of fast and furious rap. Should break through at urban radio.

VARIOUS ARTISTS *The Blues Is Alright, Vol. II* PRODUCEES: Stanley Jordan, Jordan and Gene Laneon *Blue Note 81-851-30*

Includes bluesmakers Malcom's stable of blues artists, including Bettye Blair, Denise LaSalle, Little Milton, Johnny

SPOTLIGHT

ERIC CLAPTON *August* PRODUCEES: Phil Collins, Tim Dowd, Eric Clapton *Warner Bros. 25174-1*

Clapton from Slowhand continues trend back last year with "Behind The Sun." Collins again de-emphasizes Clapton's blues roots and instrumental virtuosity for a more commercial pop-rock label. Album includes "It's In The Way That You Use It" from "The Color of Money," but best single left unappearing to be something dish with Tina Turner, "Tearing Us Apart." Clapton's vocals and chops are in potent show here.

FLORA PINA & KIRTO *The Magician* PRODUCEES: Larry Morris *Crescendo RSC 5043*

Latin Brazilian-flavored fusion of vocalist Pinna and percussionist Moriles includes a surprise: Kenny Loggins shares vocals on lively "Bird of Paradise." That tune and "Jump" prime for jazz airplay.

JAMES MOODY *Something Special* PRODUCEES: Tom Moschese *Mercury 825 6351-1*

Well-traveled saxophonist/flutist returns after a long absence with solid set featuring a new version of "Moody's Mood For Love." Fine supporting comes includes pianist Kirk Lightsey and drummer Idris Muhammad.

ART BLAKEY & THE JAZZ MESSENGERS *Live At Kinball's* PRODUCEES: David Dornie *Crescendo C3-307*

The great drummer and bandleader continues to promote the finest young talent on the jazz scene. Boppers Terese Blanchard, Donald Harrison, and Jean Toussaint form the front line for yet another strong edition of the Messengers.

MENNY JOHNSON *Live At The Blue Note* PRODUCEES: Benny Johnson *Crescendo/RCA 9794*

Guitarist of the Wes Montgomery school offers seamless lead debut. Effortless swing and light touch make for enjoyable, mainstream dose, somewhat at odds with the label's usually adventurous taste.

GUNAW WASHINGTON *The Brass Smith Songbook* PRODUCEES: Gunaw Washington *Ensemble/PhillyGuns 826 563*

Late-'60s dates find Washington working with many of the Empress of the Blues best-known vocalists. Arrangements are intelligent if somewhat glossy; Washington is in fine form.

strong sellers, this solo performance of pop and jazz standards shows off Jordan's unique guitar technique better but may not appeal as much to the fusion crowd.

VITAL INFORMATION *Global Beat* PRODUCEES: Mike Smith *Crescendo RSC 40504*

Pitfalls of fusion are largely sidestepped on this attractive package, featuring various Third World rhythms. Generally superior playing is highlighted by work of sometime Santana keyboardist Tim Coster, saxophonist Dave Willeswaki, and ex-Journeys skinner Smith. Will garner play on fusion-oriented jazz radio.

ADAM MAXWICK *Mooney* PRODUCEES: Sam Sotom *New 20031-8*

Gifted East European pianist's first album in years is a lively delight. Maxwell excels in Tatum-like bursts of virtuosity in a program largely made up of standards from the jazz and popular song repertoire. Fellow pianist Sidhu's production is appropriately subtle and on the money.

RECOMMENDED *DAVID BECKER TRIO* *Long Peter Madon* PRODUCEES: David Becker *Telesca RCA 5865*

Union guitarist Becker leads a fine trio that runs the gamut from bop to samba. But the sound of the band is definitely out of the Metheny school, and the results are uniformly strong.

RECOMMENDED *THE KINGSMEN* *Stand Up* PRODUCEES: Jim Humil & Eldridge Fein *Mercury 825 6351-1*

New Orleans-style honky-tonk poppy after the best than the Kingmen, and they do best live. This album, recorded in Nashville at Opryland, gives a solid dose of the live and lively group. Best cut is "Stand Up," which is a remake of the country hit by Mel McDaniel.

RECOMMENDED *TCHAIKOVSKY: PIANO CONCERTO NO. 1* Barry Douglas, London Symphony Orchestra, Salsu *NCA 5708-RC*

An auspicious debut recording that brings new life and excitement to a sometimes tired repertoire. The Tchaikovsky Competition gold medalist has the necessary finesse and temperament. Slakin keeps pace, and the engineers provide impressive sound. A PBS telecast of the competition this month will peep consumer attention.

STRAUSS: LIEBES (INCLUDING "MAHLER") Armin Meier, Geoffrey Parnes, Peter Philips *414 225*

The opulent voice, superbly controlled, and captured in a most subtle analysis, captures and pins down attention throughout 20 well-chosen songs. Inclusion of "Mahler," the most publicized last song Strauss penned, adds points to a set that already holds a strong commercial edge.

OWEN: CELLO CONCERTO/TCHAIKOVSKY: VARIATIONS ON A ROCCO THEME Mstislav Rostropovich, Boston Symphony Orchestra, Gzares *Erald 1001 75-82*

Rostropovich puts aside banter for bow, momentarily, to demonstrate beyond call that he is still the master. After other cellists need to catch themselves again. A full-blooded and passionate rendition of the "Dread of the performed by the abilities. Label is new imprint from Moss Music Group.

RON ESCHTIE *Christmas Impressions* PRODUCEES: Ron Eschit *Bluebird B2 1267*

Although retail is usually unadorned with the holiday music collections this time of year, product flow has been a more tricky. Guitarist Eschit's intelligent and smooth album is one of the finer new releases to the genre and should be a regular staple for seasons to come.

RANDY BERNSEN *Mr. Wazoo* PRODUCEES: Randy Bernsen *Zebra/RCA 215-5857*

Guitarist/composer/bandleader strikes a sound between electric fusion and big band swing. Charts are energetic if predictable, but Bernsen and talented sidemen including Wayne Shorter, Jaco Pastorius, Michael Brecker, and Herbie Hancock pull it off.

DAVID BECKER TRIO *Long Peter Madon* PRODUCEES: David Becker *Telesca RCA 5865*

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GOSPEL PICKS

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BLACK PICKS

Taylor, Latimore, and others. Also included is B.B. King's "Rock 'n' Roll Sixteen," licensed from Kent.

COUNTRY RECOMMENDED

A1 MASTERS *Back Home* PRODUCEES: Various *Bermuda Ocean 808P 1010*

Masters has a light, intense, and flexible quality that adapts to the wide range of original material this album covers. Includes "Lonely Together," "Love Keep Your Distance," and "Back Home."

JAZZ PICKS

STANLEY JORDAN *Standards Volume I* PRODUCEES: Stanley Jordan and Gene Laneon *Blue Note 81-851-30*

Sans the lush orchestration that accompanied much of his previous

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

AS THIS COLUMN APPROACHES its first birthday, it is an appropriate time to review the methodology for the Hot 100 chart. We get a lot of questions on this subject, so here goes.

THE HOT 100 CHART ranks records according to a combination of sales and top 40 radio airplay reports. The radio panel consists of 222 top 40 stations that report their full playlists to Billboard every week; the retail panel consists of 390 contacts. A contact can be one independent mom-and-pop store, a local chain of several stores, a regional chain, a large national chain with hundreds of outlets, or a one-stop where smaller stores and juke-box operators buy their records.

THE 200 RETAIL contacts reporting to Billboard represent thousands of individual store locations around the country. Because the dealers vary so widely in sales volume, five weighting categories have been established, with the largest national chains and eligible one-stops receiving five times the weight of the smallest individual stores. There are three intermediate weight categories.

EACH RETAIL CONTACT is called once a week and asked to report its 30 best-selling single records, with points assigned in reverse order (30 points for No. 1, 20 points for No. 2, on down to one point for No. 30). The points are then multiplied by the weight of the outlet, and all reports are added together. At this point, the dealers are rotated so that 164 of the 200 are used for the chart—although every account is called every week.

THE 222 TOP 40 radio stations reporting to the Hot 100 chart supply their weekly playlists, and, as in the case of stores, the radio stations are separated into five categories (platinum, gold, silver, bronze, and secondary, in order of descending size). The radio reports are tabulated in the same manner as the store reports, except that all radio stations are used for the chart every week.

ALL RECORDS receiving reports are ranked in order of total points, and the top 100 finishers make up the chart that week. After the ranking is complete, bullets are awarded to those records that make significant gains in total points from the previous week. Different point gains are required for bullets in different areas of the chart, with the most points required in the top 10. Chart jumps do not determine bullets. The record below the top 20 with the largest gain in sales points becomes the *Power Pick/Sales*; the *Power Pick/Airplay* designation goes to the largest airplay point gainer below the top 20.

THE BILLBOARD Hot 100 chart radio and retail panels are updated when necessary to reflect changes in the retail or radio marketplace. The latest retail panel is effective with this week's chart.

FOR WEEK ENDING DECEMBER 6, 1986

Billboard® HOT 100 SINGLES ACTION

RADIO MOST ADDED

	222 REPORTERS	NEW TOTAL
MAONNA OPEN YOUR HEART	DISC	130 143
BOSTON WE'RE READY	MCA	90 94
CYNOL LAUPER CHANGE OF HEART	PORTLAND	61 134
LIONEL RICHIE BALLERINA GIRL	MOTOWN	54 54
JOURNEY I'LL BE ALRIGHT WITHOUT YOU	COLUMBIA	48 51

Radio Most Added is a weekly national compilation of the four records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retail level and one-stop reporting in Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKTHROUS

	159 REPORTERS	NUMBER REPORTING
G.S.A.TELLITES KEEP YOUR HANDS TO YOURSELF	ELITRA	23
THE JETS YOU GOT IT ALL	MCA	21
BILLY VERBA & THE BEATERS AT THIS MOMENT	WARNER	21
BRUCE SPRINGSTEEN & THE STREET BAND	WARRIOR	18
THE POINTER SISTERS GOLUMBINE	MCA	18

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“When I think of the road we’re traveling on, I wonder what’s gone wrong. I can’t help it. I wonder what’s gone wrong.”

—Paul Simon, *American Tune*.

It's obvious to us that these folks who find rock and roll lyrics so shocking and disorienting have never seen our book, *Radio Eyes*.*

If they had, they'd get a chance to see rock lyrics for what they really are: poems that speak the truths about our lives. Often disturbing truths at that.

It's not supposed to be comforting, for example, that some people in America can't live where they want, a situation addressed in Steve Wonder's powerful *Cash In Your Face* on page 92. Or that the social classes are drifting further apart, the position forwarded by Frank Zappa in his violent *More Trouble Every Day* (page 80). Or that silly prejudices still exist, as Randy Newman proves in his often-misunderstood *Short People* (page 63).

Is your boyfriend gay? That's the thoroughly modern question posed in *Johnny Are You Queer?* (page 37). What happens to people who take too many drugs? Grace Slick shows us the unhappy results in *Lather* (page 72). How would your lifestyle change if you comes? David Byrne gives a vivid prediction in *Life During Wartime* (page 91). Do you have to choose between loving America and leaving her? That's the theme of Paul Simon's patriotic *American Tune* (page 60). And how does it feel when your own daughter betrays you? Bob Dylan and The Band's Richard Manuel explore the love beneath the pain in *Tears of Rage* (page 31).

On and on *Radio Eyes* goes, page after page of this remarkable poetry.

There are songs of heartbreak (*What A Fool Believes*), songs of soaring love (*Piece Of My Heart*) and songs of indestructible hope (John Lennon's *Imagine*). Forty-six works in all, by most every major songwriter from Leiber and Stoller to Sting and David Bowie. All of them interpreted visually by the world's top illustrators, the same artists whose work you see on LP jackets, greeting cards and movie posters.

We first published *Radio Eyes* back in 1983, long before the current controversy erupted over rock lyrics. We published it as a labor of love, thinking we were merely presenting a pretty art book. (It's pretty all right: The Swiss design magazine, *GRAPHIS*, devoted two entire pages to *Radio Eyes* in its 1984 annual.)

But little did we realize how relevant and useful our little book would become. Our most optimistic hope is that by the time these would-be censors finish reading *Radio Eyes*, they will come to understand what the rest of us know already: Rock lyrics are, in fact, Art. And not even with the noblest of intentions do Americans familiar with the Bill of Rights interfere with something so precious.

Radio Eyes is available by phone and mail order only. \$14.95 + \$3.00 postage and handling. CA residents add 6 1/2% sales tax. Make checks payable to the Galliard Press. Phone orders: (213) 271-8698, 24 hours. Mail orders: The Galliard Press, 8939 Keith Avenue, Suite 1, L.A., CA 90069. Allow 2 weeks for X-mas delivery.



Radio Eyes includes the work of Paul Simon • Bob Dylan • Sting • David Byrne • Randy Newman • James Taylor • John and Michelle Phillips • Chuck Berry • Kenny Rogers • Frank Zappa • Steve Wonder • Michael McDonald • Grace Slick • John Lennon • Roger Waters • Roy Davies • Eric Clapton • Alice Cooper • Stephen Stills • Elton John • Bernie Taupin • Brian Wilson • Christine McVie • David Crosby • Elvis Presley • Darryl Hall and John Oates • Hoyt Axton • Hoyt Axton • Mae Boren Axton • Otis Redding • Steve Cropper • Tam Jackson • Debraj Ray • Jerry Leiber and Mike Stoller • David Bowie • Lou Reed • Van Dyke Parks • Joe Jackson • And More

American Tune ©1983 by Paul Simon. Used with permission.

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Freddie Jackson

When Freddie Jackson's
"Tasty Love"
replaced his
"Just A Little Bit More"
(duet with Melba Moore)
as Billboard's
Number 1 R&B single,
it was the first time in
26 years that an artist
replaced himself at the
Number 1 position.



Hes simply the greatest!

The William Morris Agency
is proud to be a part of
the 1986/1987 "Tasty Love"
Worldwide
Freddie Jackson Tour.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each item's composite position on the main Hot 100 Singles chart

THIS WEEK IN SALES	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK IN AIRPLAY	TITLE	ARTIST	HOT 100 POSITION
1	YOU GIVE LOVE A BAD NAME	BON JOVI	1	8	THE WAY IT IS	BRUCE HORNISBY & THE RANGE	9
2	WORD UP	CAMEO	7	7	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	1
3	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	1	8	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	3
4	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	3	8	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	9
5	THE WAY IT IS	BRUCE HORNISBY & THE RANGE	9	7	WALK LIKE AN EGYPTIAN	BANGLES	5
6	HUMAN	THE HUMAN LEAGUE	9	7	YOU GIVE LOVE A BAD NAME	BON JOVI	1
7	WALK LIKE AN EGYPTIAN	THE HUMAN LEAGUE	9	7	HUMAN	THE HUMAN LEAGUE	9
8	LOVE WILL CONQUER ALL	LIONEL RICHIE	9	1	LOVE WILL CONQUER ALL	LIONEL RICHIE	9
9	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	9	8	AMANDA	BOSTON	18
10	TO BE A LOVER	BILLY IDOL	10	5	TRUE BLUE	MACDONALD	13
11	STAND BY ME	BEN E. KING	13	17	WORD UP	CAMEO	9
12	NOTORIOUS	DURAN DURAN	11	18	TO BE A LOVER	BILLY IDOL	10
13	SHAKES YOU DOWN	GREGORY ABBOTT	16	13	NOTORIOUS	DURAN DURAN	11
14	TRUE BLUE	MACDONALD	13	17	SHAKES YOU DOWN	GREGORY ABBOTT	16
15	C'EST LA VIE	ROBBIE NEVIL	18	18	STAND BY ME	BEN E. KING	13
16	AMANDA	BOSTON	18	17	DON'T GET ME WRONG	THE PRETENDERS	17
17	DON'T GET ME WRONG	THE PRETENDERS	17	17	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	27
18	TAKE ME HOME TONIGHT	EDDIE MONEY	16	18	IS THIS LOVE	SURVIVOR	13
19	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	13	17	LAND OF CONFUSION	GENESIS	16
20	WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	27	12	TAKE ME HOME TONIGHT	EDDIE MONEY	16
21	I'LL BE OVER YOU	TOTO	16	18	CONTROL	JANET JACKSON	27
22	CONTROL	JANET JACKSON	27	22	C'EST LA VIE	ROBBIE NEVIL	18
23	WILD WILD LIFE	TALKING HEADS	16	23	WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	16
24	VICTORY	KOOL & THE GANG	29	18	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	13
25	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	27	18	WILD WILD LIFE	TALKING HEADS	16
26	IS THIS LOVE	BILLY IDOL	27	29	IS THIS LOVE	BILLY IDOL	27
27	IS THIS LOVE	SURVIVOR	29	18	VICTORY	KOOL & THE GANG	29
28	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUX	3	22	I'LL BE OVER YOU	TOTO	27
29	THE RAIN	ORAN "JUICE" JONES	29	33	SOMEDAY	GLASS TIGER	13
30	FREEDOM OVERSPILL	STEVE WINWOOD	13	36	FOOLISH PRIDE	DARYL HALL	13
31	LAND OF CONFUSION	GENESIS	29	31	THE RAIN	ORAN "JUICE" JONES	29
32	WELCOME TO THE BOOTHROOM	DAVID & DAVID	11	35	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUX	3
33	SOMEDAY	GLASS TIGER	13	39	FREEDOM OVERSPILL	STEVE WINWOOD	13
34	— TASTY LOVE	FREDDIE JACKSON	43	37	GOLOMINE	THE POINTER SISTERS	30
35	24 WHAT ABOUT LOVE	"TIL TUESDAY	46	35	— AT THIS MOMENT	BILLY VERA & THE BEATERS	38
36	YOU BE BLIN'	RUN D.M.C.	35	36	ALL I WANTED	KANSAS	34
37	— ALL I WANTED	KANSAS	34	37	40 FALLING IN LOVE (H/OH)	MIAMI SOUND MACHINE	47
38	FOOLISH PRIDE	DARYL HALL	13	38	YOU BE BLIN'	RUN D.M.C.	35
39	I DON'T MEAN TO TURN YOU ON	ROBERT PALMER	37	40	— OPEN YOUR HEART	MACDONALD	13
40	— COMING AROUND AGAIN	CARLY SIMON	37	40	— COMING AROUND AGAIN	CARLY SIMON	37

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (6)	16
Geffen (5)	
Sire (4)	
Island (1)	
COLUMBIA (10)	11
Dial Jam (1)	
ASAP (4)	8
ASAP/Virgin (2)	
CAPITOL	7
EPIC (5)	7
Portrait (1)	
Scott Bros. (1)	
MCA (1)	7
I.R.S. (6)	6
EMI-AMERICA (2)	
Manhattan (4)	
ELEKTRA (5)	
RCA (5)	
Jive (1)	6
ARISTA (4)	
Jive (1)	
ATLANTIC (4)	
Island (4)	
MOTOWN (4)	5
Gordy (1)	
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
Polygram (1)	
CHRISTALIS	3
PORTRAIT	1
PROFILE	1
RHINO	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHOOT MUSIC

TITLE	ARTIST	PUBLISHER	PERFORMANCE RIGHTS	SHOOT MUSIC
YOU GIVE LOVE A BAD NAME	BON JOVI	Atlantic	ASCAP	Warner Bros.
WORD UP	CAMEO	Atlantic	ASCAP	Warner Bros.
THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	Atlantic	ASCAP	Warner Bros.
HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	Atlantic	ASCAP	Warner Bros.
THE WAY IT IS	BRUCE HORNISBY & THE RANGE	Atlantic	ASCAP	Warner Bros.
HUMAN	THE HUMAN LEAGUE	Atlantic	ASCAP	Warner Bros.
WALK LIKE AN EGYPTIAN	THE HUMAN LEAGUE	Atlantic	ASCAP	Warner Bros.
LOVE WILL CONQUER ALL	LIONEL RICHIE	Atlantic	ASCAP	Warner Bros.
EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	Atlantic	ASCAP	Warner Bros.
TO BE A LOVER	BILLY IDOL	Atlantic	ASCAP	Warner Bros.
STAND BY ME	BEN E. KING	Atlantic	ASCAP	Warner Bros.
NOTORIOUS	DURAN DURAN	Atlantic	ASCAP	Warner Bros.
SHAKES YOU DOWN	GREGORY ABBOTT	Atlantic	ASCAP	Warner Bros.
TRUE BLUE	MACDONALD	Atlantic	ASCAP	Warner Bros.
C'EST LA VIE	ROBBIE NEVIL	Atlantic	ASCAP	Warner Bros.
AMANDA	BOSTON	Atlantic	ASCAP	Warner Bros.
DON'T GET ME WRONG	THE PRETENDERS	Atlantic	ASCAP	Warner Bros.
TAKE ME HOME TONIGHT	EDDIE MONEY	Atlantic	ASCAP	Warner Bros.
(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	Atlantic	ASCAP	Warner Bros.
WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	Atlantic	ASCAP	Warner Bros.
I'LL BE OVER YOU	TOTO	Atlantic	ASCAP	Warner Bros.
CONTROL	JANET JACKSON	Atlantic	ASCAP	Warner Bros.
WILD WILD LIFE	TALKING HEADS	Atlantic	ASCAP	Warner Bros.
VICTORY	KOOL & THE GANG	Atlantic	ASCAP	Warner Bros.
YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	Atlantic	ASCAP	Warner Bros.
IS THIS LOVE	BILLY IDOL	Atlantic	ASCAP	Warner Bros.
IS THIS LOVE	SURVIVOR	Atlantic	ASCAP	Warner Bros.
THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUX	Atlantic	ASCAP	Warner Bros.
THE RAIN	ORAN "JUICE" JONES	Atlantic	ASCAP	Warner Bros.
FREEDOM OVERSPILL	STEVE WINWOOD	Atlantic	ASCAP	Warner Bros.
LAND OF CONFUSION	GENESIS	Atlantic	ASCAP	Warner Bros.
WELCOME TO THE BOOTHROOM	DAVID & DAVID	Atlantic	ASCAP	Warner Bros.
SOMEDAY	GLASS TIGER	Atlantic	ASCAP	Warner Bros.
— TASTY LOVE	FREDDIE JACKSON	Atlantic	ASCAP	Warner Bros.
24 WHAT ABOUT LOVE	"TIL TUESDAY	Atlantic	ASCAP	Warner Bros.
YOU BE BLIN'	RUN D.M.C.	Atlantic	ASCAP	Warner Bros.
— ALL I WANTED	KANSAS	Atlantic	ASCAP	Warner Bros.
FOOLISH PRIDE	DARYL HALL	Atlantic	ASCAP	Warner Bros.
I DON'T MEAN TO TURN YOU ON	ROBERT PALMER	Atlantic	ASCAP	Warner Bros.
— COMING AROUND AGAIN	CARLY SIMON	Atlantic	ASCAP	Warner Bros.
STAY BY MY SIDE	BRUCE HORNISBY & THE RANGE	Atlantic	ASCAP	Warner Bros.
THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	Atlantic	ASCAP	Warner Bros.
HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	Atlantic	ASCAP	Warner Bros.
EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	Atlantic	ASCAP	Warner Bros.
WALK LIKE AN EGYPTIAN	BANGLES	Atlantic	ASCAP	Warner Bros.
YOU GIVE LOVE A BAD NAME	BON JOVI	Atlantic	ASCAP	Warner Bros.
HUMAN	THE HUMAN LEAGUE	Atlantic	ASCAP	Warner Bros.
LOVE WILL CONQUER ALL	LIONEL RICHIE	Atlantic	ASCAP	Warner Bros.
AMANDA	BOSTON	Atlantic	ASCAP	Warner Bros.
TRUE BLUE	MACDONALD	Atlantic	ASCAP	Warner Bros.
STAND BY ME	BEN E. KING	Atlantic	ASCAP	Warner Bros.
DON'T GET ME WRONG	THE PRETENDERS	Atlantic	ASCAP	Warner Bros.
YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	Atlantic	ASCAP	Warner Bros.
IS THIS LOVE	SURVIVOR	Atlantic	ASCAP	Warner Bros.
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— COMING AROUND AGAIN	CARLY SIMON	Atlantic	ASCAP	Warner Bros.



Big Record. Island Records executives meet with Shriekback in New York to discuss plans for the group's latest release, "Big Night Music." From left are band member Martyn Barker, vice president of marketing Jim Swindell, band members Barry Andrews and Dave Allen, label president Lou Maglia, director of artist relations Kathy Kenyon, and Hugo & Jolly Management's Hugo Burnham.



Support Team. Columbia Records promotion staffers meet with Journey's Neil Schon and Steve Perry. The group members were in New York to promote their latest release, "Raised On Radio." In the back row are, from left, national promotion manager Linda Krishnan, administrative assistant Eva Platt, promotion manager Lisa Wolfe, Schon, Perry, and administrative assistant Cathy Threlle. In the front row are promotion manager Chrissie Murray and administrative assistant Robin Solomon.



Rain In L.A. PolyGram recording artists the Rainmakers are greeted backstage by fellow Misadventure Jim Wirt and Brian Colfman, members of the Los Angeles-based band Secret Life. The group took a break from its current tour with Berlin to perform a set at Club Lingerie. Pictured are, from left, Rainmaker Rich Ruth, Colfman and Wirt, and Rainmakers Bob Walkenhorst, Pat Tomek, and Steve Phillips.



Crackdown Benefit. Atlantic Records chairman Ahmet Ertegun, third right, congratulates Crosby, Stills & Nash backstage following their recent performance at the Crackdown Music Concert at New York's Madison Square Garden. Pictured are, from left, personal manager Bill Siddons, Graham Nash, David Crosby, Stephen Stills, and concert promoter Bill Graham.



Something Saxy. RCA/Novus recording artist James Moody, right, gets a warm welcome from pianist Michel Petrucciani after one of Moody's recent sets at the Village Vanguard in New York. Moody's first Novus release is "Something Special."



Timeless Meeting. Songwriter Marilyn Bergman, left, greets GPR Records artist Diane Schuur during a reception to celebrate the release of Schuur's third album, "Timeless." Seated with Schuur is saxophone great Stan Getz.



Music Maker. Jules Shear, seated, meets with MCA Music executives to sign an exclusive co-publishing agreement with the company. Under the deal, MCA acquires Shear's hits "All Through The Night," recorded by Cyndi Lauper, and "If She Knew What She Wants," recorded by the Bangles. Standing, from left, are MCA Music vice president Danny Strick, Shear's manager Michael Lembo, MCA Music president Leeds Levy, senior vice president John McKellen, and creative assistant Susan Henderson.

Eton Hits New Heights Grand Tour Of Australia

BY GLENN A. BAKER

SYDNEY After his first rehearsal at the Brisbane Entertainment Centre, Elton John retreated to his dressing room and wept. He later told some of his 101 backing musicians: "It's one of the most creatively emotional days of my life."

John is back in Australia, his favorite playground, for his seventh concert tour Down Under, the most ambitious and extravagant of his career. Suggested by promoter Kevin Ritchie, "Tour De Force" places the composer/performer on stage with a 13-man backing rock group and the 88-piece Melbourne Symphony Orchestra.

The staging costs have been variously quoted at between \$2 million and \$4 million, and it seems unlikely John will walk away with any personal profit, even with ticket prices at \$37 Australian (\$24). The sumptuous Australia-designed stage set alone cost around \$500,000.

Sponsored by Qantas, Australia's national airline (which has involved itself in the past with sports, ballet, and opera, but never with rock), and the Australian Broadcasting Corp., the 28-date extravaganza comes on the heels of John's 131-date world tour. It marks his first live performance with a symphony orchestra since 1973, when he presented one concert with the London Symphony Orchestra that left him disillusioned. "They were such snobs, making snide remarks during rehearsal and giving about one quar-

ter of their best," he recalls.

The Melbourne Symphony's reaction is markedly different, as evidenced by the round of spontaneous applause John receiving when he walked on board the chartered Airbus taking the troupe to Brisbane.

Said players' committee president Simon Collins, a violin player: "The musicians are delighted about the tour. It's like nothing we've ever done. Orchestras have a bad image, that they only play stuffy old music to semi-literate audiences, so this gives us a chance to reach a whole new audience."

Intense preparations for the event saw James Newton Howard and Brad Decker working on arrangements earlier in the year. Howard, who has been associated with John since 1975, flew in two months ago to begin working with the orchestra, which he conducts.

After arriving in Sydney with 40 trunks of stage clothes, a valet, and a piano tuner, John hurried himself into two weeks of marathon rehearsal sessions with his own band and the orchestra.

"I haven't personally played classical music for 21 years," he admits. "I've almost forgotten how to sight read. This is marvelous mental arithmetic. We all have to play much less in songs than we normally would, to give each other room. These 101 musicians produce so much creative energy, we light up Australia."

room is ideal."

Taking up the lower floor of the two-level entry/disco atop One Times Square Plaza, in the heart of midtown Manhattan, the showcase setting, according to Dranow, is "very dead" soundwise, allowing for "recording" sound from a newly installed system valued at \$25,000.

The room's "natural deadness," says Dranow, comes largely from the white satin sheet wall coverings, which give Nirvana its appropriately heavenly look.

Showcase night scheduling at the 850-capacity room gives the 11:30 p.m. "prime slot" to bands specifically requested by label A&R stars and other industry executives. "It beats the sterile environments of showcase studios that are too small for more than three friends and associates of the band," says Dranow. He adds that the later 12:45 a.m. slot is used to showcase recently signed label acts for the rest of the industry.

Dranow and his associates of the "professional music industry jam sessions" serve an important function in providing a relaxed atmosphere for both established and developing artists.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 6, National Academy Of Songwriters' (NAS) Second Annual Salute To The American Songwriter, Beverly Theatre, Los Angeles, Calif. 213-4637-178.

Dec. 8, The American Cancer Society's (ACS) 7th Annual Tribute Dinner In Honor Of Clive Davis, Century Plaza Hotel, Los Angeles, Calif. 213-890-8766.

Dec. 13, The 18th Annual AMC Cancer Research Center Humanitarian Award Dinner In Honor Of Elliot Goldman, Park Avenue Armory, New York. 212-757-6400.

Dec. 18, International Radio & Television Society (IRTS) Christmas Benefit, Waldorf-Astoria, New York. 212-867-6650.

JANUARY

Jan. 5, Dynasty Records' Rapper's Rap-Off Finals, Atlanta Civic Center, Atlanta. Anthony Stenson, 404-792-3812.

Jan. 8-11, Consumer Electronics Society (CES) Winter Show, Las Vegas, Nev. 202-457-4919.

Jan. 21, Rock And Roll Hall Of Fame Foundation Second Annual Induction Dinner, Waldorf-Astoria, New York. Christopher Johnson, 212-621-3300.

Jan. 26-30, MIDEM '87, Cannes, France. 212-967-7600.

FEBRUARY

Feb. 10-13, Performance Magazine's Seventh Annual Summit Conference, Fairmont Hotel, New Orleans. Shelly Brimacombe, 817-338-9444.

Feb. 13-17, National Association Of Recording Merchandisers (NARM) Convention, Fountain Bleu Hotel, Miami, Fla. 609-424-7404.

Feb. 19-21, Country Radio Broadcasting Inc. Seminar, Opryland Hotel, Nashville, Frank Mull, 615-327-4488.

New Companies

International Talent Producers Ltd., a concert consultant and artist management firm, formed by Joe Meschino. Company will specialize in total production of concerts, including advertising and marketing strategies. 4832 Park Road, Suite 136, Charlotte, N.C. 28209; 704-523-3073.

SRP Sound Production, a music production and management company, formed by James Edward Bratton and James R. Drevy. First releases are "Falling In Love" by Sybil and "You And Me Tonight" by Deja Vous. Currently working on Kelly Charles Project. 159 New St., New Brunswick, N.J. 08901; 201-246-4701.



Royce Recordings. Meeting in London to discuss upcoming releases on MCA Classics' Black Line label are, from left, Ivor Schnobberg, managing director of InnoVative Music Productions Ltd.; David Pravin, manager and conductor of the Royal Philharmonic Orchestra; Ian MacLay, managing director of the RPO; and Tom Shepard, vice president of classical and theatrical, MCA Records. Under a newly signed agreement with RPO Records, Black Line will release four new recordings per year.

Lifelines

BIRTHS

Girl, Margaret Jane, to Tim and Ann Walters, Oct. 29 in Chicago. He is a district supervisor for Camelot Music.

MARRIAGES

Keith Cahoon to Nancy Ray, Oct. 30 in Tokyo. He is general manager for Tower Records in Japan.

DEATHS

Ronald "Ron" Condon, 58, of diabetes mellitus, Nov. 4 in Atlanta. He was director of marketing and sales for Atlanta International Records Inc. He is survived by his wife, Mary, and six children.

Stephen Levine, 37, of cancer, Nov.

9 in New York. He was an agent in the music department of The William Morris Agency. He is survived by his father and a sister.

David Cruise, 38, of a blood clot in the brain, Nov. 12 in Philadelphia. The drummer/songwriter/performer, known as "Dawud Abdul Rasul," was the son of the late Theodore "Teddy" Cruise, drummer with the Duke Ellington orchestra. David Cruise performed with the Delibes phonics and was a studio musician in Philadelphia for many years. He is survived by his wife, Claudette, his mother, five brothers, two sisters, a son, and two daughters.

EXECUTIVE TURNABLE

(Continued from page 4)

York. She was with Columbia Records.

Elsa Galeno is appointed publicity director for Greenwood-McFadden Inc. in Nashville. She will be working with artists Lee Greenwood and David Slater.

Willard Alexander Inc., a Los Angeles-based booking agency, names Steve Cooper ad Mike Gardner co-directors. Cooper was with the company for the past eight months. Gardner was head of his own management firm.

Hawaiian Suit Settled

NEW YORK Five music publishers have agreed to a final settlement in a copyright infringement action against a Hawaiian record company and distributor.

Under a consent judgment entered in Federal Court in Honolulu by Judge Harold M. Fong, Hawaiian Records and Kona Kai Distributing Co. have admitted liability for copyright infringement, according to The Harry Fox Agency, the music publisher agent and collector

of mechanical royalties. The companies have also agreed to pay \$45,000 in damages and royalties and \$20,000 in attorneys' fees.

The plaintiffs—Famous Music, Milene Music, Granite Music, Criterion, and Aceff-Rose Publications—had alleged infringement of such copyrights as "Blue Hawaii," "Blue Darlin'," "White Lies" (Nonoanah), "No Place Like Hawaii," and "Pearly Shells."

Compiled from a national sample of retail store, end-use, and rack sales reports.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST (LABEL & NUMBER • DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
*** No. 1 ***					
1	1	—	2	BRUCE SPRINGSTEEN COLUMBIA/CBS 9504 (R) (C)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
2	2	1	8	BOSTON MCA 9588 (R) (C)	THIRD STAGE
3	3	2	13	ION JUVI A ¹ MERCURY 830264 1 • POLYGRAM (C)	SUPPERY WHEN WET
4	4	3	13	HUEY LEWIS & THE NEWS CHRYSLER 401334 (C)	FORE!
5	10	18	25	BRUCE HORNISBY & THE RANGE • RCA 9511 5304 (R) (C)	THE WAY IT IS
6	6	7	13	PAUL SIMON • WARNER BROS. 25447 (R) (C)	GRACELAND
7	5	5	15	LEONAL RICHIE A ¹ MOTOWN 81584A (R) (C)	DANCING ON THE CEILING
8	8	8	5	BILLY IDOL CHRYSLER 401514	WHIPPLASH SMILE
9	7	4	10	CYNKI LAUPER A ¹ PICTURES 1217 (R) (C)	TRUE COLORS
10	11	15	11	CAMEO • ATLANTIC ARTISTS 830 285 1 • POLYGRAM (C)	WORD UP
11	12	10	21	MADONNA A ¹ SIRE 25442 WARNER BROS. (R) (C)	TRUE BLUE
12	9	6	11	TINA TURNER • CAPITOL PJ 12530 (R) (C)	BREAK EVERY RULE
13	16	16	34	ANITA BAKER • ELPENTA 60444 (R) (C)	RAPTURE
14	15	14	26	RUN-D.M.C. A ¹ PROFILE 1217 (R) (C)	RAISING HELL
15	14	11	9	IRON MAIDEN • CAPITOL SA 12524 (R) (C)	SOMEWHERE IN TIME
16	26	71	3	THE POLICE AM SP 3932 (R) (C)	EVERY BREATH YOU TAKE-THE SINGLES
17	13	9	17	BILLY JOEL • A&M 8542 (C) 40482 (C)	THE BRIDGE
18	18	20	21	CINQUELLA • MERCURY 830076 1 • POLYGRAM (C)	NIGHT SONGS
19	17	19	40	JANET JACKSON A ¹ A&M SP-5108 (R) (C)	CONTROL
20	21	21	15	EOGIE MONEY COLUMBIA 8C 40094 (C)	CAN'T HOLD BACK
21	23	23	8	LUTHER VANDROSS • EPC INC 40415	GIVE ME THE REASON
22	20	17	10	TALKING HEADS • SIRE 25512 WARNER BROS. (R) (C)	"TRUE STORIES"
23	19	12	27	SONDRA BALL • COLUMBIA SC 40322 (C)	TOP GUN
24	22	13	21	STEVE WINWOOD • A&M 25448 WARNER BROS. (R) (C)	BACK IN THE HIGH LINE
25	25	22	24	GENESIS • ATLANTIC 81441 (R) (C)	INVISIBLE TOUCH
26	24	24	30	THE HUMAN LEAGUE • A&M VIRGIN SD 5128 (A&M) (R) (C)	CRASH
27	28	29	4	THE PRETENDERS SIRE 25488 WARNER BROS. (R) (C)	GET CLOSE
28	27	25	20	DAVID LEE ROTH • WARNER BROS. 25470 (R) (C)	EAT 'EM AND SMILE
29	29	27	55	ROBERT PALMER • ATLANTIC 81441 (R) (C)	RPTIDE
30	36	53	45	BANGLES • COLUMBIA 8C 40093 (C)	DIFFERENT LIGHT
31	32	32	12	SONDRA BALL ATLANTIC 81477 (R) (C)	STAND BY ME
32	33	40	4	FREDDIE JACKSON CAPITOL ST 12495 (R) (C)	JUST LIKE THE FIRST TIME
33	31	28	26	PETER GABRIEL • GIFFEN GHS 24088 WARNER BROS. (R) (C)	SO
34	35	36	21	GLASS TIGER MAMMATTAN ST 53032 (R) (C)	THEIR RED LINE
35	30	26	7	RATT ATLANTIC 81483 (R) (C)	DANCIN' UNDERCOVER
36	38	39	22	PETER CETERA • WARNER BROS. 25473 (R) (C)	SOLITUDE/SOLITAIRE
37	39	82	3	STRYPER ELPENTA PMS 1233 (C) CAPITOL (R) (C)	TO HELL WITH THE DEVIL
38	43	38	30	BILLY OCEAN • A&M 8549 (A&M) (R) (C)	LOVE ZONE
39	42	45	17	OLIVIO & DAVID A&M SP 5134 (R) (C)	BOOMTOWN
40	43	43	13	WONG CHUNG • COLUMBIA 8C 40273 (C)	FAHRENHEIT
41	51	51	6	TATU CHURCH GIFFEN GHS 24115 WARNER BROS. (R) (C)	MOSEAU
42	41	33	18	EURYTHMICS • RCA 831 1847 (R) (C)	REVENGE
43	46	54	4	ARETHA FRANKLIN A&M 8542 (R) (C)	ARETHA
44	34	30	13	DON JOHNSON • EPC INC 40384 (C)	HEARTBEAT
45	37	31	9	RIC OCEASEE GIFFEN GHS 24098 WARNER BROS. (R) (C)	THIS SIDE OF PARADISE
46	44	34	9	JOHN FOGERTY • WARNER BROS. 25449 (R) (C)	EYE OF THE ZOMBIE
47	47	50	8	ORCHESTRAL MANOEUVURES IN THE DARK A&M VIRGIN SD 5124 (A&M) (R) (C)	THE PACIFIC AGE
48	57	68	6	GREGORY ABBOU COLUMBIA 8C 40437 (C)	SHAKE YOU DOWN
49	49	49	7	TIL TUESDAY • EPC INC 40314 (C)	WELCOME HOME
50	53	46	6	LINDA RONSTADT A&M 85474 1 • ELPENTA (R) (C)	FOR SENTIMENTAL REASONS
51	59	83	4	KANSAS MCA 9588 (R) (C)	POWER
52	54	47	31	JOURNEY • COLUMBIA 8C 40388 (C)	RAISED ON RADIO
53	50	44	8	CHICAGO WARNER BROS. 25509 (R) (C)	1.B
54	52	—	2	BLASTIE BOYS COLUMBIA 8C 40238 (C)	LICENSE TO ILL

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST (LABEL & NUMBER • DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	52	41	35	VAN HALEN A ¹ WARNER BROS. 25304 (R) (C)	51 SO
56	56	56	6	HOWARD JOHNS ELPENTA 60499 (R) (C)	ONE TO ONE
57	48	37	16	R.E.M. 1185 5783 MCA (R) (C)	LIFE'S RICH PAGEANT
58	70	78	10	TIMBUK 3 1185 5783 MCA (R) (C)	GREETINGS FROM TIMBUK 3
59	58	42	7	ALABAMA MCA 94449 1 (R) (C)	THE TOUCH
60	55	48	20	THE MONKEES • A&M 8542 (R) (C)	THEN & NOW ... THE BEST OF THE MONKEES
61	61	62	5	BERLIN GIFFEN GHS 24121 WARNER BROS. (R) (C)	COUNT THREE AND PRAY
62	45	35	14	TRUMPH MCA 9588 (R) (C)	THE SPORT OF KINGS
63	75	63	6	GEORGIA SATELLITES ELPENTA 60498 (R) (C)	GEORGIA SATELLITES
64	69	50	5	W.A.S.P. CAPITOL ST 12531 (R) (C)	INSIDE THE ELECTRIC CIRCUS
65	62	59	8	ALICE COOPER MCA 9588 (R) (C)	CONSTRUCTOR
66	68	85	5	SURVIVOR SOUTHWEST CDS ASSOCIATED P 40457/EPC	WHEN SECONDS COUNT
67	64	52	55	MIAMI SOUND MACHINE • EPC INC 40131 (C)	PRIMITIVE LOVE
68	63	54	12	ORAN "JUICE" JONES • J&M COLUMBIA 8C 40387 COLUMBIA	JUICE
69	71	65	89	WHITNEY HOUSTON A ¹ A&M 85422 (R) (C)	WHITNEY HOUSTON
70	NEW	1	1	KOOL & THE GANG MERCURY 830 388 1 • POLYGRAM	FOREVER
71	66	61	17	THE SMITHERS EPC INC ST 73208 CAPITOL (R) (C)	ESPECIALLY FOR YOU
72	65	57	9	YNGWIE J. MALMSTEEN MERCURY 831 093 5 • POLYGRAM (C)	TRILLOGY
73	87	—	2	THE POINTER SISTERS MCA 9589 1 (R) (C)	HO! TOGETHER
74	73	64	12	VINNIE VINNIE INVASION CHRYSLER 401514	VINNIE VINNIE INVASION
75	69	55	8	COREY HART • AMERICA INC 17312 (R) (C)	FIELDS OF FIRE
76	67	63	16	GEOFF THOROGOOD & THE OESTROPS • AMERICA INC 17314 (R) (C)	LIVE
77	72	70	8	JESSE JOHNSON'S REVUE A&M SP 5122 (R) (C)	SHOCKADELICA
78	74	67	34	BOB SEGER & THE SILVER BULLET BAND • CAPITOL PJ 12338 (R) (C)	LIKE A ROCK
79	79	75	8	IGGY POP A&M SP 5145 (R) (C)	BLAH, BLAH, BLAH
80	86	107	4	STEVE MILLER CAPITOL PJ 12445 (R) (C)	LIVING IN THE 20TH CENTURY
81	77	72	52	LISA LISA & CULT JAM WITH FULL FORCE • LISA LISA & CULT JAM WITH FULL FORCE (A&M) 85422 (R) (C)	THE COLOR OF MONEY
82	90	112	4	SOUNDTRACK MCA 8189 (R) (C)	THE COLOR OF MONEY
83	80	76	14	OARLY HALL MCA 94449 1 (R) (C)	THREE HEARTS IN THE HAPPY ENDING MACHINE
84	76	77	7	MEGADETH CAPITOL ST 12528 (R) (C)	PEACE SELLS ... BUT WHO'S BUYING?
85	96	101	6	THE TONIGHT SHOW B&O/OCC SEVERINSEN	THE TONIGHT SHOW BAND
86	98	104	5	KBC BAND A&M 8542 (R) (C)	KBC BAND
87	84	80	13	PAUL MCCARTNEY CAPITOL PMS 12475 (R) (C)	PRESS TO PLAY
88	91	91	4	FRANKIE GOES TO HOLLYWOOD • BLAND 90548 ATLANTIC (R) (C)	LIVERPOOL
89	82	81	17	BANANARAMA • LONDON 838 01 3 • POLYGRAM (C)	TRUE CONFESSIONS
90	78	73	8	BILLY SQUER CAPITOL PJ 12433 (R) (C)	ENOUGH IS ENOUGH
91	95	87	19	ANORAS VOLLENWEIDER CDS MASTERMINDS FM 2255/EPC	DOWN TO THE MOON
92	108	148	3	PAUL YOUNG COLUMBIA 8C 40543 (C)	BETWEEN TWO FIRES
93	83	84	7	GENERAL PUBLIC INC. 5782 MCA (R) (C)	HAND TO MOUTH
94	97	102	14	KENNY G. A&M 8542 (R) (C)	DUOTONES
95	88	74	6	A-HA WARNER BROS. 25501 (R) (C)	SCOUNDRELS QUAYS
96	81	66	19	QUET RIOT HIGHA CD 40321 EPC	QUET RIOT RI
97	89	69	53	THE OUTFIELD • COLUMBIA 8C 40027 (C)	PLAY DEEP
98	100	100	105	BOSTON A ¹ EPC INC 34188 (C)	BOSTON
99	106	114	4	SLAYER • J&M GHS 24131 GIFFEN (R) (C)	REIGN IN BLOOD
100	112	135	5	BENJAMIN ORR ELPENTA 60498 (R) (C)	THE LACE
101	101	88	30	THE MOODY BLUES • POLYGRAM 8261 78 1 • POLYGRAM (C)	THE OTHER SIDE OF LIFE
102	93	94	12	AMT GRANT A&M SP 51060 (R) (C)	THE COLLECTION
103	105	122	5	METAL CHURCH ELPENTA 60498 (R) (C)	THE DARK
104	156	—	2	ROBBIE NEVILL MAMMATTAN ST 53064 (R) (C)	ROBBIE NEVILL
105	100	79	39	THE FABULOUS THUNDERBOLTS • CDS ASSOCIATED P 40304/EPC	TUFF ENOUGH
106	114	169	3	KROKUS A&M 8545 (R) (C)	ALIVE AND SCREAMIN'
107	107	123	14	ASHFORD & SIMPSON CAPITOL ST 12489 (R) (C)	REAL LOVE
108	85	85	13	THE RAINMAKERS MERCURY 830 214 1 • POLYGRAM (C)	THE RAINMAKERS
109	113	115	6	LOVE & ROCKETS B&O INC 4011 4 • RCA (R) (C)	EXPRESS

* Albums with the greatest sales gains this week. (C) Compact disc available. • Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. • RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not disclose a suggested list price for its product.

wrap up
your message
in Billboard's
year-end
issue!!

1

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cassette barrier of 100 million units will be broken."

Whatever the figure, it represents a huge increase from that of a few years ago, according to Santrizzos. In 1981, the prerecorded video industry saw 5 million units sold. Two years later, the figure was the same. But that number jumped to 10 million in 1984 and 25 million in 1985, and last year at least 50 million cassettes were sold.

Rental still dominates the business, said Santrizzos, who estimated rental volume at "45% of units and over 80% of the wholesale dollars." He said he sees rental holding on to its strength and continuing to account for more than two-thirds of the industry's wholesale revenues by 1990. Total wholesale revenues will probably come to \$2 billion in 1986, rise by 20% to \$2.4 billion for 1987, and hit \$4.4 billion by 1990, he predicted.

A figure of 100 million units this year would have to include cas-

'There are very healthy signs'

settes duplicated for the professional as well as the consumer marketplace, said John Bermingham, vice president at Sony Magnetic Products Co. Including professional units, Bermingham said, 60 million units were sold in 1985, while 100 million will be sold in 1986 and a probable 120 million in 1987.

Having a strong impact on the tape market will be an increasing move toward "pancake" tape, which is mounted on reels instead of loaded into cassettes. Pancake volume will at least equal that of loaded cassettes in 1986 and surpass it in 1987, Bermingham predicted. The unfavorable dollar-ye ratio will make such economies as pancake and high-speed duplication vital in coming years, he said. Video retailers said their sell-through business indicates that a total of 100 million units is within reach.

"I think it's going to be even more than that," Peter Balner, president of New Jersey-based Palmer Video, said in an interview. "My best estimate is that this store will sell approximately 1,000 prerecorded videocassettes in the month of December. I've never even come close to that before," he said of his main outlet.

The same holds true of his branches, Balner said. "I have stores that are selling 80 to 90 to 100 cassettes a week. Last year it wasn't even close to that."

"The quality of the product out on the marketplace is superior to what it was last year," he added. "Price points are much more aggressive."

One factor that might nibble at this year's number is returns. Because of their increasing importance in the business, 1986 will be the first year returns could have a significant impact on total unit volume. Returns will leave such figures uncertain until February or March, but most executives maintain that the impact will not be that great.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			ALBUM & NUMBER, DISTRIBUTING LABEL (SUG. LIST PRICE)*					ALBUM & NUMBER, DISTRIBUTING LABEL (SUG. LIST PRICE)*	
104	95	19	THE TEMPTATIONS <i>GOING 420</i> (MOTOWN) (R)	TO BE CONTINUED	156	185	3	BOB JAMES <i>WARRIOR BROS.</i> 25495 (R) (C)	OBSESSION
111	121	168	3 COMMODORES <i>FOR YOURS</i> 831 194-1 (POLYGRAM)	UNITED	157	132	4	VARIOUS ARTISTS <i>THE 101 ALL-STAR '87 CONCERT</i> (R)	TELEVISION'S GREATEST HITS VOLUME II
123	127	4	JEFF LORBER <i>MAINE</i> 8905 25492 (R) (C)	PRIVATE PASSION	158	134	126	THE MONKEES <i>MAHO RING</i> 70142 (CAPTOL) (R) (C)	MORE OF THE MONKEES
113	124	106	PHIL COLLINS <i>A's ATLANTIC</i> 81240 (R) (C)	NO JACKAT REQUIRED	159	150	187	3 SOUNDTRACK <i>WILHELMY & JIM</i> 30455 (C)	JUMPIN' JACK FLASH
115	143	147	6 EUROPE <i>EPIC HIT</i> 40341	THE FINAL COUNTDOWN	160	140	121	10 THE B-52's <i>WARRIOR BROS.</i> 25504 (R) (C)	BOUNCING OFF THE SATELLITES
115	99	92	34 SIMPLY RED <i>A's ELECTRA</i> 40432 (R) (C)	PICTURE BOOK	161	161	164	8 GENE LEVINE <i>JEZEBEL</i> GUTTENBERG 24118 (WARNER BROS.) (R) (C)	DISCOVERY
116	94	89	7 STEVE EARLE <i>MCA</i> 5713 (R) (C)	GUITAR TOWN	162	151	128	15 UB40 <i>ADAM ST</i> 5137 (R) (C)	RAT IN THE KITCHEN
117	128	—	2 LONE JUSTICE <i>GEFFEN</i> 8505 24122 (R) (C)	SHELTER	163	151	175	65 PINK FLOYD <i>A's HARVEST</i> 53811 (CAPTOL) (R) (C)	DARK SIDE OF THE MOON
118	99	95	25 AC/DC <i>A ATLANTIC</i> 81850 (R) (C)	WHO MADE WHO	164	176	—	2 KRAFTWERK <i>WARRIOR BROS.</i> 25525 (R) (C)	ELECTRIC CAFE
119	148	—	2 SAMANTHA FOX <i>MCA</i> 51402 (J) (MCA) (R) (C)	TOUCH ME	165	167	195	9 PHYLLIS HYMAN <i>VHS</i> 57,500 (J) (MCA AMERICA) (R) (C)	LIVING ALL ALONE
120	NEW	1	1 ELTON JOHN <i>GUTTENBERG</i> 24114 (WARNER BROS.) (R) (C)	LEATHER JACKETS	166	135	165	7 JOHN JAY AND THE BLACKIE ARTS <i>IN THE CITY</i> 824 505-1 (POLYGRAM) (R) (C)	GOOD MUSIC
121	136	143	61 BOB JOVI <i>A's</i> <i>RESCUE</i> 824 505-1 (POLYGRAM) (R) (C)	7800 DEGREES FARENHEIT	167	154	165	65 JOHN COUGAR MULLENBAC <i>A's</i> <i>HOW</i> 824 815-1 (POLYGRAM)	SCARECROW
122	118	95	12 GEORGE BENSON <i>WARNER BROS.</i> 25495 (R) (C)	WHILE THE CITY SLEEPS	168	169	—	8 MOTORHEAD <i>PHOTOGRAPH</i> 1273 (PROFILE) (R) (C)	ORGASMATRON
123	137	186	9 JASON & THE SCORCHERS <i>(MCA AMERICA)</i> 57129 (R) (C)	STILL STANDING	169	180	134	21 THE SMITHS <i>USE</i> 23426 (WARNER) (R) (C)	THE QUEEN IS DEAD
124	132	90	12 STACY Q <i>ATLANTIC</i> 811, 11, 171 (R) (C)	BETTER THAN HEAVEN	170	NEW	5	9 KLYMAXX <i>MCA</i> 51332 (R) (C)	KLYMAXX
125	125	110	7 BLACK 'N BLUE <i>GUTTENBERG</i> 24111 (WARNER) (R) (C)	NASTY, NASTY	171	180	118	129 BRUCE SPRINGSTEEN <i>A's</i> <i>COLUMBIA</i> 3C 38653 (C)	BORN IN THE U.S.A.
126	115	174	25 THE CURE <i>ELECTRA</i> 40447 (R) (C)	STANDING ON THE BEACH	172	146	145	39 BOSTON <i>A's</i> <i>ENCORE</i> 35600 (C)	DON'T LOOK BACK
127	117	118	9 JOHN LENNON <i>WORLD</i> 5112533 (R) (C)	MENLOVE AVENUE	173	166	181	21 BEUNDA CARLISE <i>U.S.</i> 5741 (MCA) (R) (C)	BEUNDA CARLISE
128	NEW	1	1 READY FOR THE WORLD <i>MCA</i> 58291 (R) (C)	LONG TIME COMING	174	162	138	30 38 SPECIAL <i>A's</i> <i>AM</i> 51315 (R) (C)	STRENGTH IN NUMBERS
129	115	108	14 FIVE STAR <i>ARC</i> 411, 5101 (R) (C)	SILK AND STEEL	175	154	156	26 MIDNIGHT STAR <i>A's</i> <i>LOCAL</i> 60544 (ELECTRA) (R) (C)	HEADLINES
130	138	140	9 VARIOUS ARTISTS <i>PHOTOGRAPH</i> 12, 1654 (C)	RIP'S GREATEST HITS	176	174	181	51 DOKKEN <i>A's</i> <i>ELECTRA</i> 40416 (R) (C)	UNDER LOCK AND KEY
131	132	132	5 STACY LATTISAW <i>MOTOWN</i> 1252 (R) (C)	TAKE ME ALL THE WAY	177	177	161	8 "WEIRD AL" YANKOVIC <i>SCOTTI</i> (R) (C)	POLKA PARTY
132	122	118	12 THE MONKEES <i>RENO</i> 70140 (CAPTOL) (R) (C)	THE MONKEES	178	165	136	29 PATT LABELLE <i>A's</i> <i>MCA</i> 57130 (R) (C)	WINNER IN YOU
133	155	163	43 BOB JOVI <i>A's</i> <i>MERCURY</i> 814 102-1 (POLYGRAM)	BOB JOVI	179	171	157	24 JEFFREY OSBORNE <i>A's</i> <i>AM</i> 51363 (R) (C)	EMOTIONAL
134	117	97	9 ELVIS COSTELLO & THE ATTRICTIONS <i>COLUMBIA</i> 3C 40918 (C)	BLOOD & CHOCOLATE	180	162	147	157 U2 <i>ISLAND</i> 105127 (ATLANTIC) (R) (C)	UNDER A BLOOD RED SKY
135	120	98	7 PETE TOSTENHED <i>ATCO</i> 10953 (ATLANTIC) (R) (C)	DEEP END LOVE	181	180	160	1 THE OUTLAW'S <i>ARC</i> 411, 5101 (R) (C)	SOLDIERS OF FORTUNE
136	131	108	28 WHAM! <i>A COLUMBIA</i> 3C 40918 (C)	MUSIC FROM THE EDGE OF HEAVEN	182	169	174	26 CREEDENCE CLEARWATER REVIVAL <i>A's</i> <i>FAMATY</i> 30021 (R) (C)	CHRONICLE I
137	118	116	8 BIG AUDIO DYNAMITE <i>COLUMBIA</i> 3C 40445 (C)	NO. 10 UPPING STREET	183	162	139	8 CHEAP TRICK <i>EPIC</i> 40405 (C)	THE DOCTOR
138	136	144	9 WHODINI <i>A's</i> <i>J&R</i> 8407 (ARISTA) (R) (C)	BACK IN BLACK	184	187	165	14 GLORIA LORING <i>ELECTRA</i> 40478 (R) (C)	GLORIA LORING
139	120	129	10 AL JARREAU <i>WARNER</i> 8905 25497 (R) (C)	I IS FOR LOVER	188	118	118	8 SARA KINISON <i>WARNER</i> 8905 25503 (R) (C)	LOUDER THAN HELL
140	118	124	26 NU SHOZ <i>A's</i> <i>ATLANTIC</i> 81847 (R) (C)	POOLSIDE	190	118	173	38 DWIGHT YOAKAM <i>RENO</i> 70142 (CAPTOL) (R) (C)	GUITARS, CADILLACS, ETC., ETC.
141	181	182	28 BOB JAMES/DAVID SANBORN <i>WARNER</i> 8905 25504 (R) (C)	DOUBLE VISION	187	188	181	8 MILES DAVIS <i>WARNER</i> 8905 25490 (R) (C)	TUTU
142	143	131	90 ZZ TOP <i>A's</i> <i>WARNER</i> 8905 25542 (R) (C)	AFTERBURNER	188	172	157	174 TALKING HEADS <i>A's</i> <i>USE</i> 23118 (WARNER) (R) (C)	STOP MAKING SENSE
143	147	164	1 SOUNDTRACK <i>AM</i> 57 3103 (R) (C)	SOUL MAN	189	182	170	47 STRYPER <i>ENHMA</i> 57 72027 (CAPTOL) (R) (C)	SOLDIERS UNDER COMMAND
144	141	101	8 LIZZY BORDEN <i>RETEL</i> BUCK ENHMA 57 72224 (CAPTOL) (R) (C)	MEN/ICE TO SOCIETY	194	186	75	75 TALKING HEADS <i>A's</i> <i>USE</i> 23501 (WARNER) (R) (C)	LITTLE CREATURES
145	120	130	9 LINDA RONSTADT <i>ASYLUM</i> 40493 (ELECTRA) 24 940 (C)	ROUND MIDNIGHT	191	192	177	74 HEART <i>A's</i> <i>CAPTOL</i> 57 24105 (R) (C)	HEART
146	142	120	21 RANDY TRAVIS <i>A's</i> <i>WARNER</i> 8905 25415 (R) (C)	STORMS OF LIFE	192	185	145	26 EMERSON, LAKE & POWELL <i>ARC</i> 411, 5101 (J) (MCA) (R) (C)	EMERSON, LAKE & POWELL
147	158	150	37 METALLICA <i>A's</i> <i>ELECTRA</i> 40439 (R) (C)	MASTER OF PUPPETS	193	196	162	6 HOWARD HEWET <i>ELECTRA</i> 40487 (R) (C)	I COMMIT TO LOVE
148	133	116	19 POISON <i>ENHMA</i> 57 12523 (CAPTOL) (R) (C)	LOOK WHAT THE CAT DRAGGED IN	194	198	182	20 QUEENSCRY <i>ARC</i> 411, 5101 (MCA) 57 12718 (R) (C)	RAGE FOR ORDER
149	143	161	7 DIRE STRAITS <i>A's</i> <i>WARNER</i> 8905 25544 (R) (C)	BROTHERS IN ARMS	195	185	156	16 STRYPER <i>ENHMA</i> 57 72027 (CAPTOL) (R) (C)	THE YELLOW AND BLACK ATTACK
150	131	117	7 NEW ORDER <i>QWEST</i> 25511 (WARNER BROS) (R) (C)	BROTHERHOOD	196	183	142	20 DOUBLE <i>AM</i> 57 51231 (R) (C)	BLUE
151	126	109	7 BAD COMPANY <i>ATLANTIC</i> 81868 (R) (C)	FAME & FORTUNE	197	195	184	17 THE MONKEES <i>HOW</i> 824 815-1 (POLYGRAM)	HEADADQUARTERS
152	NEW	1	1 SOUNDTRACK <i>MCA</i> 61972 (R) (C)	MIAMI VICE	198	191	191	3 SOUNDTRACK <i>COLUMBIA</i> 3C 40549	TRICK OR TREAT
153	163	188	4 CHICO DEBARGE <i>MOTOWN</i> 8214 (R) (C)	CHICO DEBARGE	199	NEW	1	1 BILLY VERA & THE BEATERS <i>RENO</i> 70183 (CAPTOL) (R) (C)	BY REQUEST
154	179	158	135 HUEY LEWIS & THE NEWS <i>A's</i> <i>CHRISTIANES</i> 474167 (C)	SPORTS	200	193	183	17 THE MONKEES <i>RENO</i> 70142 (CAPTOL) (R) (C)	PISCES, AQUARIUS, CAPRICORN, AND JONES I.S.
155	174	—	137 GEORGE WINSTON <i>A's</i> <i>WINDHAM</i> 8905 25418 (R) (C)	DECEMBER					

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

[illegible]

(Continued from page 1)

Smith, who characterizes rack returns on singles as "horrendous," says labels have been making their problem known to the labels for some time.

"They've come to us at several meetings saying they recognize the promotional value of the configuration and will stay in even though they would be better served using the space otherwise," he says.

While noting that the racks' desire to drop singles does not in of itself spell the end of the format, executives say that if the industry is to continue reaping the promotional benefits singles provide, they must develop a new configuration that reflects changing consumer buying patterns. All agree a cassette single could be the most viable solution if cost hurdles can be overcome.

"Returns are up and sales are definitely down," says Harold Sulman, vice president of sales for MCA Distribution. "Now people are talking about the 'cassingle' as an alterna-

tive."

At RCA/Ariola, executive vice president Rick Dobbie says cassette singles are being discussed, with various packaging possibilities being examined. "Obviously the economics haven't been resolved to the point where we feel we can bring it to market," he says. "Certainly, it's possible in 12-inch equivalent releases, and I think it should be."

While a cassette single may not solve rackjobbers' problems with the configuration, Arista vice president of sales and distribution Jim Cawley sees it as a way to reverse lost sales in other areas. "You hear more and more about teenage girls who don't own turntables," he says. "Labels have to look at something else."

Lou Dennis, vice president of sales for Warner Bros. Records, also notes that the demand for singles from juke box operators—traditionally a major user of the configuration—has dropped dramatically in recent years.

"Years ago, we used to sell a lot of

records to juke boxes," he says. "The numbers keep decreasing, and a lot of the juke boxes are filled with oldies now. At one time, there were as many as 500,000 juke boxes, and we could easily sell them 100,000 singles. We've lost that."

Although singles are no longer a major source of income for labels, the single-title format remains an essential promotional tool at radio and for building album sales. "You need singles as a promotional tool," says Sulman. "How do you direct radio play without it?"

"I don't know of any act we've broken in the last few years without a single," says Warner Bros.' Dennis. "All the big acts have at least one hit single, and we've all seen what two, three, four, or even five hit singles do for an album. We continue to promote them."

WEA's Bach says he will be looking for input from his field staff at an upcoming branch and marketing managers meeting in Phoenix. But he

admits that he is already sold on the idea of cassetings.

"It's the prospect of having to change configurations to keep up with the times," he says. Adding that cost is the biggest problem, Bach says WEA might consider trying to open the market with the kind of extended play cassettes released by Arista and Capitol. The latter offer the equivalent playing time of 12-inch singles at a \$4.95 list price. The WEA operation recently tested these waters with a cassette version of Peter Gabriel's "Sledgehammer."

Ultimately, Bach would like to see industry cooperation with the goal of shifting all singles to cassettes. "Everybody's screaming needs to be the same so [the change] is attractive to the retailer. We may make a proposal along these lines at the next RIAA meeting. We need to be in 100% agreement about this."

At Arista, one of the first proponents of cassetings, Cawley also sees a need for label unity.

"We're hoping a lot of labels will make them," he says. "If only one or two companies are involved it will be totally unwieldy to get the configuration off and running. But if a lot of key labels come in with the right packaging and specs, it could work." Cawley calls the current cassette packaging debate "a fiasco" and says retailers need to be assured of a consensus among manufacturers. "The dealers are concerned about splintering."

At Capitol, which has released 12 extended cassetings, Dennis White, executive vice president of Capitol Group Services, says the label has had "some good successes" with the configuration. "We also experienced some difficulties."

"It's a placement problem," says White, noting that retailers have trouble separately merchandising the cassette apart from album-length cassettes. "We need to identify the product and get it out of the cassette bins."

LABELS PRAISE SHOREWOOD'S NEW ANTI-THEFT DESIGN

(Continued from page 1)

CD and cassette long boxes without changing their label design—a frustrating packaging costs. Moreover, he says, the interlock is compatible with standard machinery—both automatic and semi-automatic—already utilized for product insertion throughout the industry.

He calls the interlock a "constructive step in answering some of [the labels'] concerns about pilferage. It's an answer to the problem without changing the whole package—... with no incremental increase in cost."

Retailers have long been concerned about shrinkage due to CD thefts (BMI, page 10). May 1987, the committee that the National Assn. of Recording Merchandisers (NARM) has scheduled seminars on store security at its February convention (see story, page 6). But according to

Glinert, Shorewood's new packaging wrinkle came as a direct result of concerns stated by rackjobbers during NARM's recent wholesalers conference in Phoenix.

Other rack executives, among them Handeman vice president Mario DeFilippo, note that some of their customers have been suffering significant CD losses via razor theft. And when NARM's rackjobbers advisory committee unanimously endorsed the 4-by-12 cassette box being touted by WEA, RCA/A&M/Arista Distribution, and MCA, it did so on the condition that the labels develop a more secure package (Billboard, Nov. 10).

Glinert says a label executive contacted him about the racks' concerns at the conclusion of the Phoenix summit, and that Shorewood's staff then developed the interlock

within three days. He took the design through labels for feedback, including Arista, CBS, MCA, RCA/Ariola, and WEA.

Early response from key distribution executives is optimistic, pending test results from those labels' primary retail clients.

"The real hope here is that [Shorewood has] achieved something extremely simple to address a complex problem," says Russ Bach, WEA executive vice president of marketing development. "I would think that if this works, all of the labels would ask the companies that do their packaging to go to this type of packaging."

A bulk of the WEA labels' packaging is produced by Ivy Hill, all-around Elektra is serviced by Shorewood. Bach's interest in the interlock is twofold: WEA, in addition to pushing the 4-by-12 cassette package, made an early commitment to cardboard CD packaging over the clamshell.

Paul Smith, senior vice president and general manager of marketing at CBS, also gives the Shorewood design a preliminary endorsement. While CBS has expressed reluctance to absorb the extra cost of the cassette long box, it has replaced the CD clamshell with the 6-by-12 package.

Smith says Shorewood's interlock

"doesn't do away with the problem, but at least makes it more difficult to remove the compact disc. With the sealed end, which we've been using for all of our CD boxes, it helps a great deal in reducing pilferage."

"I have no problem in using [the interlock] as long as it's compatible with our machinery," adds Smith. "We have to let our manufacturing people play with it to see if it can be made to work."

RCA/A&M/Arista Distribution now has 82 audiocassettes available in the 4-by-12 package. Distribution president Sal Licata is enthusiastic about the design.

"The key thing," says Licata, "is that at the rackjobbers meeting, they informed us of the problem, and here in two to three weeks, we as an industry have come up with a solution. I don't think the industry has ever reacted this quickly to a problem."

Glinert says the prototype also got a favorable review from a company whose current CD packaging is "totally clamshell."

Pressing plants for WEA, CBS, and RCA are all testing the Shorewood design. RCA's subsidiary plant QTI in Weaverville, N.C., has already produced prototypes of the cassette box, and Licata says RCA is in the process of sending the test

package to concerned customers, including Handeman.

Tom Stevens, materials manager for QTI, thinks the interlock could be an effective solution.

The only hindrance Stevens sees is that it "is a little bit slower with semi-automatic loading, because it takes a little bit longer for our people to place the cassette an inch higher in the box. We've only run about 200, so we can't give exact figures on how much time it will take."

Stevens says the Weaverville plant will be moved to an automated loader early next year, which should eliminate that problem.

Shorewood's Glinert says that automated systems will require the addition of an appendage to push the jewel box or Norelco box into the package. Other than that, conversion to the interlock would only require a one-time die change. He adds that semi-automatic loaders, like those now used by RCA, can convert immediately.

Glinert and others acknowledge that the interlock is only a partial solution to shrinkage.

"It doesn't help with the professional thief," says Smith. RCA's Bach. "That's another type of theft that's going to occur from time to time."

WANTS AT SEA
AT SEA VACATION
 Field service of sales from Grand Bay Inn
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1987 NARM CONVENTION PLANS

(Continued from page 6)

artists and repertoire session, to be led by Columbia Records senior vice president Bob Sherwood. To encourage attendance—particularly at the store manager level—a CD player will be given away as door prize at each seminar.

Mass product presentations by all six major label distributors, to be held for the fourth year. Each label will make a single presentation rather than several smaller ones—a format that was well received by members at the 1986 meet.

Other convention highlights will include a seminar on the distribution; the scholarship foundation dinner, which will feature a performance by an as-yet-unnamed re-

cording artist, and the awards banquet.

The latter recognizes best-selling titles from the previous year, along with retailer and wholesaler of the store manager award, determined by the manufacturers advisory committee. The MC will be Joe Smith, president of the National Association of Recording Arts and Sciences. Smith served the same role at NARM's 1985 convention.

Taking advantage of Miami's weather, Granberg says many events will be staged outdoors, including live support exhibits. In addition to utilizing the Fontainebleau's pool-area cabanas for vendor exhibits, she says, NARM

will rent a "screened tent with fans and lighting" that IBM has used for meetings at the same site. The exhibit area will have room for between 60 and 65 suppliers' booths. Granberg hopes to see significant attendance for the 1987 meet. But she says, "I can tell you just by the first 25 or 30 forms that the numbers each company are bringing are bigger."

It did for the 1986 convention, NARM is encouraging member companies to extend attendance beyond executive ranks. An invitation-only store managers' bash will be held at the Spec's Music store in Coral Gables.

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(Continued from page 1)

Los Angeles who work for the Playhouse and Key labels. These divisions will now be handled by staffers in New York.

In the wake of CBS/Fox's announced price increases, executives at other major manufacturers say similar hikes are inevitable.

"Sales are going to hit a plateau, and that plateau is not going to increase until retailers say 'no' to it," says Bill Gallagher. "If it stays at a plateau, the only way for manufacturers to get more out of it is by increasing the price." Manufacturers agree that there is not much price sensitivity on the part of retailers over rental product.

Other manufacturers confirm they are at least considering following suit. "We're not sure we've really been contemplating some similar type of action on pricing," says Rob Blattner, president of RCA/Columbia Home Video. "We certainly have been contemplating some similar type of action on pricing," says Rob Blattner, president of RCA/Columbia Home Video. "We certainly have been contemplating some similar type of action on pricing," says Rob Blattner, president of RCA/Columbia Home Video.

"I don't think they'll sell any less of a successful film with a higher list price than they would with a lower list price," says Gallagher. "I don't think the list price is that important. What is

important is getting as much for the product as you can get."

According to White, reduced prices on sell-through product are a primary reason for CBS/Fox's decision to increase rental rates. The hikes will "rekindle the profits" of the company, he says.

Getting a share of retailer rental income is the primary reason other manufacturers are considering similar potential price hikes. "It's rental surcharge, it's forced revenue sharing, it's trying to take a slice of the pie that has grown," says one executive.

Distributor and retailer reaction to the move has been mixed. "It's about time," says Sam Weiss, president of New York-based Win Records. "There's no problem with that. It's all rental product. They can raise it all they want."

Other distributors feel differently. "Retailers will buy less copies for rental," says Bill Pilosoph, executive vice president of the Pittsburgh-based distributorship VTR. "It's going to hurt some of the good retailers who are buying four or five copies; it's going to bring them down to a one [copy] level." The higher prices, he suggests, may also mean more piracy.

"We're going to have an impact on the way we buy," says Hank Lawhead, video director for the 75-

store National Record Mart, also based in Pittsburgh. The chain operates full-line video departments in 15 locations.

Lawhead says the "higher prices point to make are more reluctant to buy anything but the main releases, and with those we would buy fewer titles." Noting that retailers did not support the concept of two-tiered pricing in 1975, he says he expects similar resistance this time.

Other retailers are more positive. "I see all these things working in the best interest of renters that are renting it at acceptable prices," says Peter Bahner, president of the New Jersey-based Palmer Video Chain. He predicts that the hikes will clear out stores that have been "selling at unacceptable prices," forcing them either to increase what they charge or to go out of business.

Distributor response to CBS/Fox's scheduled Beta swap has been uniformly positive. The 100% stock exchange program is a one-time-only event, says White. After Jan. 1, the company will return to its standard 25% stock balancing. It will also exchange Beta for Beta and VHS for VHS.

Assistance in preparing this story provided by Geoff Mayfield.

(Continued from page 1)

Canterl Garcia.

The heart of the suit arises out of an amended deal in 1965 that PHAM claimed Peer had breached. PHAM sought relief in a Mexican court to take over control of PHAM through the 1965 agreement. PHAM and EMMI claim that Peer defaulted in responding to the action. Mexican recission judgment was a nullity. However, in 1978, PHAM failed to enforce its suit against Peer to honor a Mexican court's 1977 judgment to that effect.

PHAM and EMMI say that they continued to pay writers estimated income from their relationship to Peer until they could no longer afford to.

The suit charges that Peer and SACM attempted to "destroy the business of PHAM and EMMI," and thereby "caused individual composers who executed agreements with Peer to commence individual actions in Mexico seeking to divest PHAM and EMMI of any rights to exploit the PHAM and EMMI catalogs in Mexico."

SACM, the suit charges, also damaged the plaintiffs by agreeing to withhold performance royalties owed to PHAM and EMMI, a move that left the plaintiffs unable to pay composers under contract to them.

In addition to identified defendants, the suit names 180 John Does who the plaintiffs claim are writer members of SACM.

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PHAM claims that the Mexican courts and the National Commission of Foreign Investments have "dispositively ruled that [Peer's] actions to take over control of PHAM through its improperly called stockholders' meeting and thereby to negate the Mexican recission judgment were a nullity." However, in 1978, PHAM failed to enforce its suit against Peer to honor a Mexican court's 1977 judgment to that effect.

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MUSIC BUSINESS ENTERING AGE OF COMPUTERS

(Continued from page 1)

the past three years ago as International Management Communications (IMC), the network initially served the concert touring business exclusively but now offers a broad menu of services ranging from promotional mail to industry charts and trade news, as well as specialized services for virtually every segment of the music industry.

"With access for subscribers 24 hours a day, seven days a week, ESI has become a popular communication network for all phases of the industry," says Tom Granger, president of national management and touring, still dominated the subscriber list.

"At this point the only real record

company people using the system are the major artist managers being forced onto it," says Singleton. "We've done no real selling into the record companies."

The company aims to change that in the coming months, though. "We're aggressively developing products specially designed to be useful to the record companies," says Singleton.

Chief among them is a broad selection of industry charts and electronic news from the trades. Billboard, Radio & Records, and the tip sheet All Music Review are currently being made available through ESI prior to publication. Hotline, a weekly review of Billboard news, is also avail-

able, as is a daily feature from the Hollywood Reporter and regular features from Polstar, Rock Over London, and the Street Pulse Group.

ESI is also seeking to expand its network in other directions. Bridget Thornton, vice president of sales and marketing for ESI, told attendees at a recent NARM operations conference in Minneapolis that ESI is willing to develop a data base for home entertainment retailers (Billboard, Oct. 25).

Electronic mail, which allows for any data generated by a computer to be transmitted over telephone lines to another computer, remains one of ESI's most popular features. Thornton notes that it puts an end to "tele-

phone tag" by allowing subscribers to leave messages in other subscribers' electronic mailboxes. Direct, on-screen "chatting" between subscribers is also available.

At its inception the system proved particularly well suited to the concert and tour business because it allows artist management to keep in touch with promoters, tour managers, and others who can access a portable terminal while on the road. Changes in tour schedules are quickly detected, changes in contracts can be approved by using electronic mail transmission and even travel and flight arrangements can be made on the system.

Numerous specialized services are

also available, including a typeset laser printing service that delivers hard copy to subscribers on the road; audio and production equipment rentals; specialized entertainment business software for artists, tours, booking agents, promoters, halls, and merchandisers; and information networks for photograph buyers and Solid State Logic, Fairlight, and MIDI.

With a large share of its subscribers overseas, ESI operates offices in London, Amsterdam, Sydney, and Tokyo, as well as New York, Los Angeles, and Nashville.

REUNION RECORDS AIMING FOR CROSSOVER

(Continued from page 6)

with format-straddling prospects are Michael W. Smith's "The Big Picture," Kathy Troccoli's "Images," and Chris Eaton's "Vision." Additionally, an album by Grammy-winner Michael Odenkari is being worked at classical and jazz releases as well as at contemporary Christian stations.

Except for Odenkari's new crossover pop and blues and jazz releases, the songs forego the preaching and saturation with Christian references still common in most gospel music and demanded by some fans.

Smith sings in everyday terms of "good" lyrics that are ambivalent enough to be interpreted in either a secular framework or a sacred one—"It like gospel."

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out spelling out the Christian ethos that underlies his music.

Troccoli's songs speak of love in its various forms of joy and complexity. And Eaton, whose "Hold Back The Tears" was recorded by Jack Jackson, sings of love as a difficult but redeeming force.

Harrell says that Eaton, an Englishman, was uncomfortable with the "backlash" of American Christians to a purely Christian music. "He doesn't want to speak to just one select group of people."

Eaton's album graphics are so bereft of religious symbolism and song titles that Reunion is sticking it for the Christian bookstore market. The sticker draws attention to Eaton's religious connections and convictions and quotes from a review of his music in Contemporary Christian magazine.

The absence of blatant proselytizing in Reunion's music has drawn the criticism of Blanton/Harrell's artists in the Christian marketplace, Blanton

says. "Overall, we're getting good support because we are believers."

Harrell, who is Amy Grant's brother-in-law, says that Grant's sales remain almost evenly divided between secular and religious outlets.

Both men agree that they would not decline to sign an artist on religious grounds alone. Currently, Blanton and Harrell are completing a record deal—most likely with RCA—for singer/songwriter Gary Chapman, Grant's husband.

Chapman's music will be marketed primarily as country, Blanton says. Grant wrote "Fingerless" for country hit for T.G. Sheppard in 1982 and an early example of "like gospel" lyrics.

Reunion's other acts are Rita Mullins, Brown Bannister, elm Hall, Pam Mark Hall, Prism, and Billy Sprague. Blanton/Harrell owns or administers 10 publishing companies and has its own tour management division.

Of sticking and similar over-

tures to the hardcore Christian audience, Blanton says: "They are subtle efforts we have made to a very loyal and deserving public. There's a jealousy in your fans that says, 'We brought you to the dance.'"

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Leslie To Leave MGM/UA In Fray Shift To W. Coast

BY TONY SEIDEMAN

NEW YORK MGM/UA Home Entertainment Group is relocating from New York to its new headquarters in Los Angeles, Calif. The move should be completed by fall 1987.

Cy Leslie, chairman, chief executive officer, and president of the Home Entertainment Group, will resign as soon as the relocation is complete. Bill Gallagher, president of MGM/UA Home Video, a division of the Home Entertainment Group, will be staying with the company at least through 1987, working on both coasts. The disposition of the rest of MGM/UA's executive team is still unclear.

"Everyone in the company will have an opportunity, based on their levels of importance, to participate in the move," says Gallagher. MGM/UA Home Entertainment Group has about 100 employees in New York, 60 of whom work for MGM/UA Home Video.

Gallagher claims most of the top-level executives will be relocating. "A very limited number of the key executives will be leaving. Pretty generally, they've decided to stay on."

But other MGM/UA staffers say a significant percentage of the company's high-level staff may be departing as competitors catch the opportunity to hire the MGM/UA executive talent.

The Home Entertainment Group's middle-level executives are being offered a bonus of three months' pay if they choose not to make the move but commit to staying with the company through August. Generous severance packages and counseling are being of-

fered to all employees, Gallagher says.

According to Gallagher, the move was predicated on the parent company's desire to bring all of its creative elements together.

The Home Entertainment Group's parent company, MGM/UA Communications, was created earlier this year from holdings sold off by Ted Turner. The media mogul had purchased MGM/UA Entertainment Corp. in 1985, but kept only the cable and television rights to the MGM/UA catalog. The Home Entertainment Group is part of MGM/UA Telecommunications, a subsidiary of MGM/UA Communications.

Leslie was reportedly offered the helm of MGM/UA Telecommunications. He declined, and Norman Horowitz was recently appointed that company's head.

Leslie has more than 30 years' experience in the record and video industries, moving into the home video business in 1980 as president of CBS Video Enterprises.

He declined the move to California because "my life has been here. I just simply prefer not to move to California."

Leslie is given credit for the creation of the Home Entertainment Group in April 1982 and for making the company a highly profitable one through skillful marketing of catalog and library product.

This has allowed MGM/UA Home Video to maintain a strong market position despite its limited number of recently released feature films.

The Home Entertainment Group's new headquarters will be in the Filmmakers Community Center in Culver City.

BILLBOARD ANSWERS SUGAR HILL'S suit (B&B, Nov. 29) says charging that the Joe Robinson-owned operation is attempting to cover up its own "massive fraud and material breaches in its dealings with MCA." Along with a terse statement expressing "outrage [at] the news that Sugar Hill is accusing [us] of fraud," according to RCA president Morty Shuman, Nov. 11 letter from senior vice president of business and legal affairs Zach Horowitz to Sugar Hill's attorney charging Robinson and the label with trying to renege on an agreement to repay loans made to them by MCA. According to the letter, Robinson and Elliot Hill attempted to interfere with payments due MCA as successor to a previous Sugar Hill licensing arrangement with Vogue Records of France. In his initial suit, Robinson said Sugar Hill received over \$1 million in loans from MCA. According to Shuman, "We are not commenting now says it will 'vigorously defend against its frivolous lawsuit and aggressively pursue its legitimate claims against Sugar Hill.' Sugar Hill's multimillion-dollar suit charged MCA Records with conspiring with reputed mobster Salvatore Pisciella to financially weaken the New Jersey-based label to get a lower sale price on Chess.

RIAA EXECs TO D.C. Six staffers of the New York-based label trade group have opted to join new president Jay Berman in Washington, D.C., where RIAA will officially relocate late in the spring. They include Joel Schoenfeld, director of antipiracy and general counsel; Robert D. Berman, president of legal relations; Neil Edelson, an attorney; Triak Heimers, director of public relations, and her assistant, Tanya Blackwood; and Shelley Chernin, controller. Still undecided is Jim Fishel, vice president and executive director. ARA's legal and other support posts will be filled in Washington.

HOT RADIO FLASHES: In a surprise move, Charlie Kendall, who has led the No. 25 pop and rock *WNEB-FM* New York At. premiere, Kendall was not available for comment, but station VP/GM Mike Kakiyannis said, "Charlie added a lot of innovations to this station, and he wanted to pursue some outside interests. That was kind of a private understanding between us." The search for Kendall's replacement will be "extensive," says the VP/GM. Nick Ferrara takes the PD post at Gannett's KSDO-FM San Diego, leaving the programming post at EZ Communications' top 40 *WZZP* Pittsburgh. The station in San Diego sold had been offered to Mike Schaefer, former assistant PD at Gannett's *KIIS* Los Angeles. (See *Box* [page 16])

KFCB San Francisco morning man Dr. Don Rose was fired Nov. 21 after 13 high-profile years with the KRC outlet, which dropped hits for big band nostalgia earlier this year. According to KFCB PD Dave Shostin, Rose was let go with one month remaining on his contract because he was "already pursuing other things." Rose was reportedly offered \$125,000. The day-after-morning man Carter B. Smith takes over the shift.

FARM AID III may take place Sept. 27 at Memorial Stadium at the Univ. of Nebraska in Lincoln. Willie Nelson, who has helped raise some \$9 million to help farmers in financial trouble, expects the event to be on the Nashville Network, the cable service that carried the first Farm Aid, which, Nelson admits, did better than the second event.

THE PALACE WAS THE PLACE to be in L.A. Nov. 21 as EMI's Jason & the Scorchers and Elektra's Georgia Satellites revved up a crowd heavily peopled with young types. The 11th annual "Rock On! For the Action" at the Eighth Annual Billboard Video Music Conference (see stories, pages 1 and 3) ... Among the many repeat attendees at the video music con was Spike, a scene-stealing Cebes monkey that stars in the kid vid production Chuck's *Happy-Happy Birthday* with children's entertainer Robin Diamond. The tape is available from Vide-U Productions ... **Four Tops'** great Levi Stubbs is featured as the "Guest Star" in the new video, an upcoming film remake of "Little Shop of Horrors." The video also includes Rick Moranis and John Candy, with Steve Martin in the masochist role originated by Jack Nicholson. Geffen will promote its soundtrack album with a comedy single due this month.

FASHION PLATES: The 13 AMC Cancer benefit dinner in honor of RCA/Ariola chief Elliot Goldman

has a novel touch, which explains why it's being held at the Sheraton Arms in New York City's fashion district, including Goldman, will take part in a industry show-off featuring designs by Armani, Valentino, Missoni, Perry Ellis, and Calvin Klein. Besides Goldman, the male fashioners on display will be Gorty Ben Pittman, Dick Anderson, David Byrne, Michael Ochs, Michael Perry, Bruce Lundvall, Stan Gorkov, Leon Huff, Harold Childs, and Billboard's Sam Hordworth, among others. Female fashion will be worn by Martha Quinn, Claire Stevens, Sheryl Washington, and Barbara Howard, among others.

THE SEARCH FOR MISSING CHILDREN is being aided by a new label, Family Productions, based in Atlanta. Inspired from a grant by the National Endowment for the Arts, the new label is headed by Joe Ann Currier, will partly be headed by Currier's International, a nonprofit organization of which Currier is president. Veteran music man Norm Rubin is general manager. Rubin, who'll spend most of the week in Atlanta while still maintaining residence in New York, is currently lining up indie distributors and direct sales links.

PHONE LINE: Veteran saxophonist John Moody, whose new Special album on RCA's Novus is being his first studio recording in 10 years, received friendly advice from a guest at a luncheon in his honor at RCA's HQ in New York last week, to the effect that he ought to give his close friend Bill Cosby a call to help him get the album out. "I don't want to sound like a jerk," Moody. "The only reason I have Bill's number is because he knows I won't call him."

HOPING TO STICK OUT IN A CROWD: MCA Music Entertainment Group is venturing into the crowded national radio programming field via the just-formed MCA Radio Syndication. Headed by former Radio & Records co-president Bob Kardsashian, the operation is expected to offer programs in various formats, with the first offerings to be announced within the month. The division will be based at MCA's University City, Calif., headquarters.

ANOTHER AIR TRAFFIC report was killed Nov. 21 when Nancy McCormick died in a helicopter crash reporting for WKRC Cincinnati. The craft took off for the morning report in dense fog and was found scattered in pieces at the California Nature Preserve. Pilot Dan Gould was also killed.

METAL MIGHT ON VIDEO: Two Midwest-based chains report monster sales for the new longform video of heavy metal act Motley Crue, released on the fledgling Elektra Entertainment label. Joe Bressi, senior VP for 191-store Camelot Music, and Hank Leahard, video director for 75-store National Record Mart, both say the title was being lying out the door at a pace much faster than any other. If you're not sure, check the new pennies on your National Assn. of Recording Merchandisers convention junket, the trade group's executive vice president Mickey Granberg notes that the hotel next door to the Fontainebleau Hilton resort has a 10% discount on room rates for the group. The group's rate at the neighboring Eden Roc hotel is some \$50 less per night. Some NARM members are complaining that the Fontainebleau's rates seem high for the Miami market.

Speaking of NARM: Thanksgiving week was moving fast time for a trade organization and the Video Software Dealers Assn. As noted earlier in Track, those staffs are relocating from Cherry Hill, N.J., to quarters in nearby Martin. If all went according to plan, the association should be in their new home by the time you read this ... Glenn A. Baker, Billboard's Australian correspondent, is the author of a new tome, "Monkmania: The True Story Of The Monkees," which St. Martin's Press will publish Dec. 20 (\$19.95). Goldman also wrote a book in the series, "The Young, indie producer Terry Manny, and writer Harlan Howard.

Edited by IRV LICHMAN

For 'Encouraging Violence' Suit Targets Aerosmith

NEW YORK A New Jersey couple claim in U.S. District Court that one of them was pummeled at an Aerosmith concert as a direct consequence of the group's reportedly "encouraging violence, on stage and on record, of 'encouraging violence and other unlawful and outrageous acts.'"

The plaintiffs are asking four corporate defendants involved in the group's activities to pay a total of \$5.5 million in damages.

The defendants are the group's members Tom Hamilton, Brad Whitford, Steven Tyler, Joe Perry, and Joey Kramer, forming the entity known as Aerosmith Productions, promoter Ron Chasner Enterprises; Control Data Corp., owner of Ticketron; and Warner Bros. Records.

According to the complaint, Lynch and Vincent Matrasso purchased tickets to an Aerosmith concert at New York's Madison Square Garden on April 30, 1985. They allege that the tickets because they were "interested in [Aerosmith's] music," they note in the complaint that

the group also "sought to and did attract people" the couple refer to as "crazies."

It was one of those "crazies," the couple claim, who broke Lynch and Matrasso's nose in several places, knocked her down, and rendered her unconscious, so that she required hospitalization and surgery.

The incident allegedly took place when the couple attempted to return to their seats after getting refreshments while the group was performing.

Warner Bros. Records appears to be part of the action because of Aerosmith's album on the Warner-affiliated Geffen label, *...And Into the Mirrors*, which contains the song "My Fist In Your Face."

The suit charges, "In this song, the singer sings lyrics that, when taken with assault, battery, and serious bodily injury. He conveys this by among other things singing or shouting a number of times the words 'my fist in your face' for sure," thereby encouraging men to punch women in the face."

IRV LICHMAN

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"Glory Of Love" and "The Next Time I Fall" are two of the year's biggest singles. Both are sung by Peter Cetera and both are on his latest solo album, *Solitude/Solitaire*.

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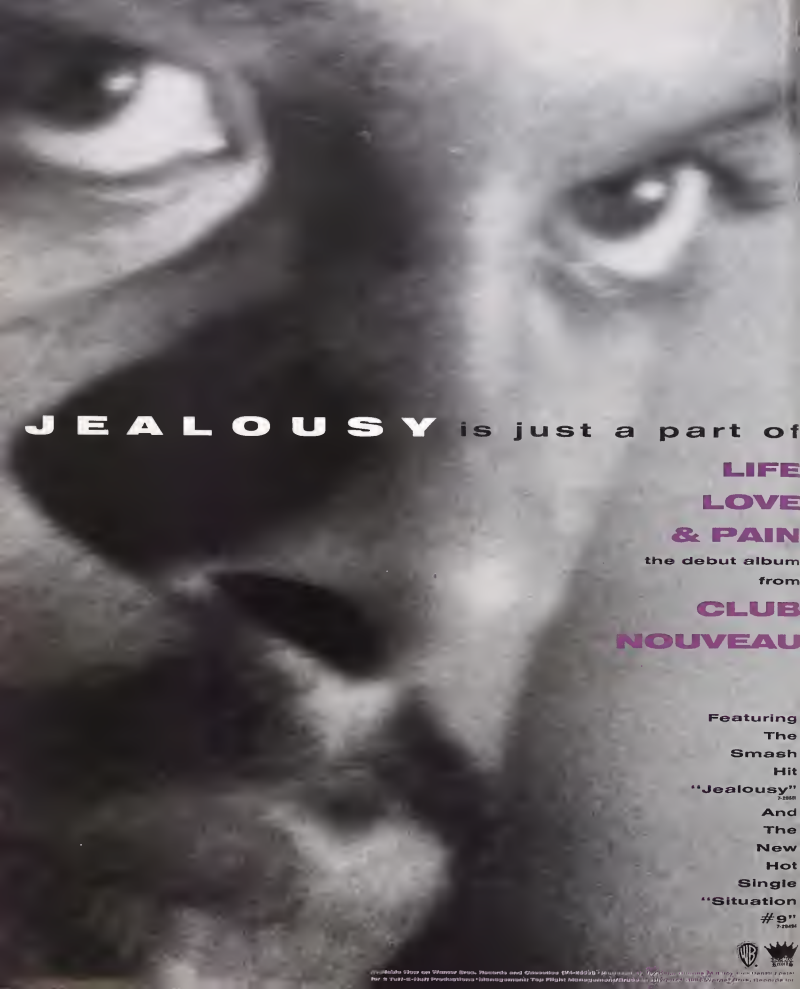
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